

MUSICAL AMERICA

DECEMBER 10, 1932



ELISABETH
RETHBERG

The Renowned Soprano Will Celebrate Her Re-entry Into the Metropolitan Opera as Elisabeth in *Tannhäuser* on December 12. In Her Recent New York Recital She Again Demonstrated Her Mastery of the Singer's Art

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THREE
DOLLARS
A YEAR

TWENTY
CENTS
A COPY

EAST COAST, WEST COAST, ALL AROUND THE GLOBE



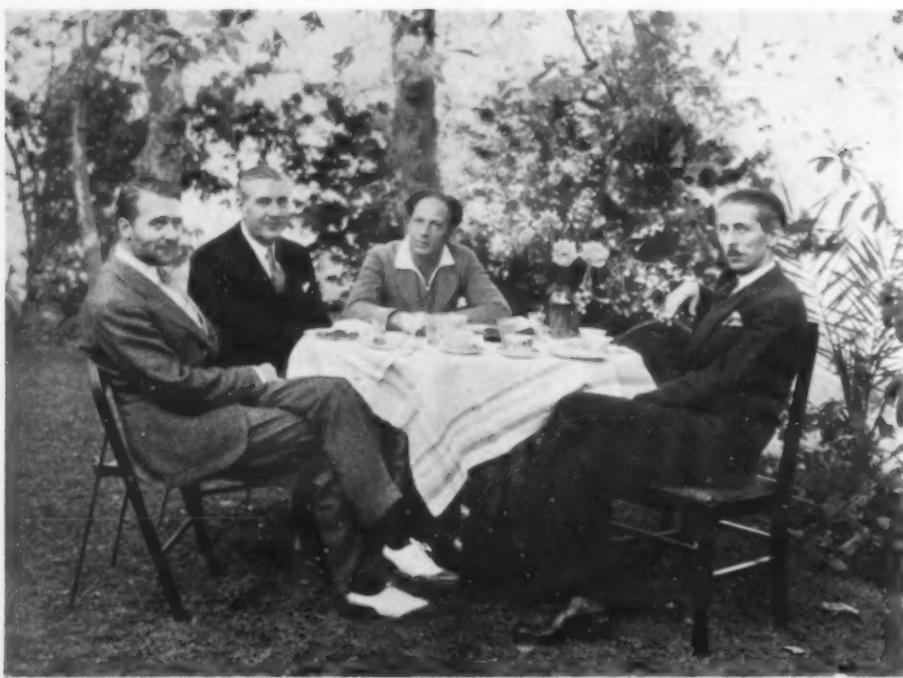
Frida Leider, Who Comes to the Metropolitan This Season, Seen with Her Husband, Prof. Deman (Right), and an Officer of the Europa



A Jovial Trio of Songbirds on the Bremen: Lotte Lehmann, Feodor Chaliapin and Karin Branzell



Frederick Jagel with His Sons, John and Paul, in the Scotland Home of Mrs. Jagel, Where They Spent Part of Their Vacation



When Music and the Movies Meet: E. Robert Schmitz, Pianist (Right), Visits Ralph Bellamy, Film Star (Left), in Company with Charles Courboin, Organist, and Adolf Bohm, Dancer (Second from Right), in Hollywood

Nina Koshetz, Soprano, Devotes Some of Her Time to Studying Composition with Joseph Yasser, Author of a Theory of Evolving Tonality

Eleanor Steele, Soprano, and Hall Clovis, Tenor, Visit the Franz Josef Haus on Their Summer Trip Through the Austrian Tyrol

(Lower Right)



Ethel Bartlett and Rae Robertson, Duo-Pianists (Front Row, Right), Arrive on the Majestic. John Goss, Baritone (Left), and His London Singers Also Come Over for a Tour

Barbara Blatherwick, Who Gave a Recent New York Recital, Is Seen at Croton Lake. The Soprano Will Be Heard Again in the Town Hall in February



MUSICAL AMERICA

December 10, 1932

Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND

STRAUSS ELEKTRA IS GIVEN HEARING AT METROPOLITAN

Work Reveals Itself as Most Logical Development in Composer's Career — Orchestral Score Stands Unrivalled for Eloquence — Bodanzky Conducts Impressive Performance, Which Brings Fine Interpretation of Title Role by Kappel — Branzell Gives Striking Impersonation of Klytemnestra

NOT in a long period in musical history in New York has there been as much expectancy as on Saturday afternoon, Dec. 3, when Richard Strauss's one act music drama *Elektra* was produced for the first time at the Metropolitan Opera House, having previously been heard in New York at Oscar Hammerstein's Manhattan Opera, nearly twenty-three years ago.

That a work of such overpowering quality by one of the leading composers of the day, already a giant in composition when he wrote *Elektra* at 45, should wait almost a quarter of a century before being mounted at our opera is one of those strange things that defy explanation. *Pelléas et Mélisande*, by that other outstanding composer, Debussy, suffered a similar fate. Some have contended that the Metropolitan waits until a work which has seemed advanced becomes readily understandable. I think not. *Pelléas* is still caviar to the crowd and always will be. *Elektra* remains the most striking music drama of its kind, a storm-tossed creation that now, almost as much as in 1910, has a stinging bite, and an overpowering propulsive quality that sets it in a class quite its own. Not a work for the masses.

Hardly a work in operatic annals that has been subjected to so much abuse as this fourth stage work of the Munich tone poet. Not only did many inveigh against the musical idiom, which in its early days was the *dernier cri*, but invective, quite as bitter, was hurled at Strauss's librettist, the late Hugo von Hoffmannsthal, for his treatment of the *Elektra* story along lines far removed from those on which Aeschylus, Sophocles and Euripides proceeded in their dramas. I wonder what those self-appointed upholders of the classical tradition would have to say about Eugene O'Neill's handling of the home in his *Mourning Becomes Electra*?

Better Score Than Salomé

I had heard two of the performances at Hammerstein's. I was deeply impressed, though still at college, at the same time working hard at my music. In my youthful enthusiasm I maintained that *Elektra* was a far better work than the more pleasing *Salomé*. (Continued on page 5)

Another Tribute to the Memory of MacDowell



Mrs. Edward MacDowell, Widow of the Composer, and Ernest Schelling, President of the Edward MacDowell Association, Approve the Miniature of the Cabin at the MacDowell Colony, Peterboro, N. H. With Them in Carnegie Hall Lounge Are Some of the Children Who Are Carrying on a Log Cabin Mite Box Campaign to Raise Money for the Colony's Endowment Fund. From the Left: Madeline Butt, Sonia Stokowski, Daughter of Leopold Stokowski; Mrs. MacDowell; Mr. Schelling; Edith Sawin, Daughter of Mrs. Melvin Sawin Who Made the Model, and Helen Casey

Poker Flat Opera Produced at Brünn

Capital of Moravia Sees Premiere of Music Drama Based on Stories by Bret Harte — Music Is Ingratiating, With Use of American Material, and Possesses the Quality of Potential Success, But Stands in Need of Revision

By DR. PAUL STEFAN

BRÜNN, MORAVIA, Dec. 1.—*Leuten von Poker-Flat* (People of Poker Flat), Jaromir Weinberger's newest opera, was performed for the first time at the Czech Operntheater here on Nov. 19. The libretto is by Milos Kares, the Czech author, who also wrote the text for Weinberger's *Schwanda*.

The story is based on stories by Bret Harte, whose California tales are popular in European translations, but both librettist and composer explain that the action does not take place in the California of the fifties which the American writer described. *Leuten von Poker-Flat* is not intended to represent a definite period, and calls for costumes of the present day. Therefore gold diggers who appear in the first act watch the movies and listen all night to jazz.

The opera consists of nine pictures, developed from several of Bret Harte's

tales, which at first do not seem to be related to each other. All sorts of secondary personages have a share in the action, and scenes of secondary importance are given first rank. The central figure is John Hamlin, a strange figure among the gold diggers, a recluse, a man who contemplates events with ironical skepticism, who is attractive to women without being attracted to them.

A mail coach is attacked. Shots are fired. The driver falls, mortally wounded. The sheriff indicates as the criminal a man whose land he covets. A trial is held. The suspect is found guilty and sentenced to be hanged. But even this is not enough. Undesirable people, Hamlin among them, are banished from the camp. High in the mountains they encounter other refugees and are overtaken by a snow-storm. Many die of exhaustion. One returned to Poker-Flat to ask for help, but Hamlin will not accept aid from that source and shoots himself.

Throughout the opera, Hamlin is a hero of the passive kind. He scarcely condescends to listen to declarations of a woman's love. He hears with indifference the sentence of death pronounced on an innocent man. He submits to expulsion from camp, and the women lose interest in him. Thus the dramatic tie-up is missing, and romantic incidents are few. These are

(Continued on page 8)

OPERA COUNCIL IS FORMED IN LONDON

National Body to Include Representatives of Separate Companies

LONDON, Dec. 1.—To further the best interests of opera in England, an agreement has been reached between the Covent Garden Opera Syndicate (1930), Ltd., the Imperial League of Opera, the Old Vic Theatre, the Sadler's Wells Theatre, and the British Broadcasting Corporation. In order to carry this plan into effect, it is proposed to create a new organization to be known as the National Opera Council, which will be mainly an instrument of patronage. This will include about 250 distinguished musical amateurs.

The board of the Covent Garden Opera Company has been enlarged to include representatives of the other organizations; and it is hoped that the Carl Rosa Company will join the enterprise. The Covent Garden, the Old Vic and the Sadler's Wells seasons will continue to be managed separately.

The business of the National Opera Council will be conducted by a small working body of about two dozen of its own members. Sir Thomas Beecham has joined the board of the Covent Garden Syndicate as artistic director.

BASIL MAINE

NOTED ARTISTS UNITE IN HONORING MACDOWELL

Festival Concert Stresses Value to Art World of Peterboro Colony

FOR the benefit of the Edward MacDowell Association and in commemoration of the twenty-fifth anniversary of the founding of the MacDowell Colony at Peterboro, N. H., a festival concert was given in Carnegie Hall on the evening of Dec. 7. The program was presented by the Mendelssohn Glee Club, Ralph L. Baldwin, conductor; members of the New York Philharmonic-Symphony Orchestra, Ernest Schelling and Chalmers Clifton, conductors; Ruth Draper, actress; Ernest Hutcheson, pianist; Colin O'More, tenor; a chamber orchestra consisting of Mr. Schelling, Albert Stoessel, Paul Kochanski, Mishel Piastra, Joseph Emonts, Simeon Bellison, Harry Glantz and Saul Goodman, with Louis Gruenberg conducting. Addresses were given by Mrs. Edward MacDowell and John Erskine.

A Haven of Quiet

Only an enterprise of universal interest and one in which universal confidence is felt, could have drawn the aggregation of artists heard at this concert. It was not only a tribute to the memory of Edward MacDowell but also to his widow who originated and who has carried on so splendidly the colony at Peterboro and maintained its ideals so perfectly that musicians, painters and writers find there annually a haven of quiet where they can work undisturbed in almost Utopian surroundings.

Midway in the program Mr. Erskine gave a graphic description of the colony and showed slides of some of the studios. He also read letters of appreciation from persons who have taken advantage of its opportunities. Among these are Thornton Wilder, Edward Arlington Robinson, DuBose Heyward, William Rose Benét and Julia Peterkin.

Mr. Erskine then introduced Mrs.

Boston Symphony Members Will Help Wipe Out Deficit

BOSTON, Dec. 5.—The personnel of the Boston Symphony Orchestra will contribute to the elimination of the estimated deficit of \$93,000 for the current season.

The annual statement of the trustees shows that the deficit for the last season was \$109,647. This sum was reduced by applying the small surplus from contributions and broadcasting contracts of previous years, and the income from the endowment fund, to \$93,218.

"The deficit could be cared for only by contributions from those willing and able to give," the statement continues. "Last year such contributions amounted to \$62,575. Consequently the season closed with an indebtedness of \$24,233."

"To help in meeting the situation, the conductor and members of the orchestra, the management and all officials and employees in Symphony Hall, have unanimously agreed to contribute from their salaries an aggregate of approximately one-half the estimated deficit."

W. J. P.

MacDowell and the immense audience rose to its feet to greet her. Mrs. MacDowell made a short speech ascribing



Mrs. Edward MacDowell Was Greeted With Enthusiasm at the Program Held in Carnegie Hall

the success of the work to its cause rather than to her efforts in its behalf, and also gave several amusing reminiscences of her early trials.

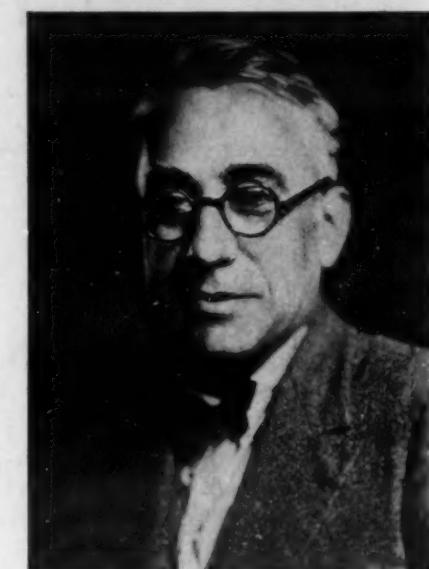
Practically everyone who appeared

has had some connection with the MacDowell Colony. Mr. Schelling is president of the MacDowell Association; Mr. Clifton, who conducted the composer's *The Saracens* and *Lovely Alda*, arranged the music and conducted at one of the Peterboro pageants; the Mendelssohn Glee Club was conducted by MacDowell for several years; Mr. Gruenberg's *Daniel Jazz*, which the composer conducted with Mr. O'More as soloist, was written at the colony. Miss Draper had been one of the "colonists" and had planned and rehearsed many of her sketches there. She recited two sonnets by Edward Arlington Robinson besides giving one of her humorous recitations. Mr. Hutcheson, dean of the Juilliard Graduate School of Music, played the MacDowell D Minor Concerto with Mr. Schelling conducting.

Other works by MacDowell were *The Crusaders*, *Midsummer Clouds*, and *Dance of the Gnomes* sung by the Mendelssohn Glee Club, and two movements from the *Indian Suite* played by the orchestra under Mr. Schelling.

Works by Janssen Are Applauded in Rome and Budapest

Werner Janssen's *Louisiana Suite* was well received at its world premiere in Rome under the baton of Bernardino Molinari on Nov. 27, according to *Associated Press* dispatches.



John Erskine, Speaker at the Anniversary for the Benefit of the MacDowell Association

Mr. Janssen also received an ovation in Budapest on Nov. 7 when he conducted the Budapest Philharmonic Orchestra in a performance of his *Obsequies of a Saxophone*. This was the first time the orchestra had been led by an American.

Princess Maria, Princess Mafalda and the Prince of Hesse were in the audience.

trusive mannerisms which not only distract the listener but often have a deleterious effect upon her playing.

Mr. Stock gave the Sibelius symphony an even more impressive reading than on the occasion of its first performance this season. It is to be hoped that this work will now become a part of the regular repertoire. The Dohnányi suite also provided opportunity for some strikingly fine playing.

ALBERT GOLDBERG

CIVIC ORCHESTRA WELL LAUNCHED IN RICHMOND

Seventy-two Players Form Ensemble Which Makes Auspicious Debut Before 3,000

RICHMOND, VA., Dec. 5.—The inauguration of the Civic Orchestra was a stirring event. The enterprise had seemed venturesome in these times, and even those enthusiasts who showed amazing optimism in overcoming formidable obstacles may well have had a sense of listening to a dream when the first concert became a reality on Nov. 28.

Wheeler Beckett, the conductor, has done a fine initial piece of work, and the 3,000 listeners were conscious of sterling potentialities to be developed. The program played by the seventy-two musicians, twenty-two of whom are Virginians, had as its main items the *Prelude to Die Meistersinger*, Franck's *Symphony*. Less important works were by Weber-Weingartner and Elgar.

Dino Borgioli was the tenor soloist, singing arias from *L'Africana* and *Manon* eloquently.

This program, with the omission of the symphony and solos, was repeated at the first children's concert on Dec. 1. The guest soloist on the latter occasion was Gloria Jacqueline Perkins, nine-year-old violinist, who played Bruch's *Concerto in G Minor*.

M. B. B.

Unfamiliar Works Played in Chicago

Dukelsky Symphony Is Hissed—Busoni's Violin Concerto Found Impressive

CHICAGO, Dec. 5.—Guionar Novaes, pianist, made her reappearance, after several years' absence, as soloist at the Chicago Symphony Orchestra concerts of Nov. 17 and 18. Frederick Stock conducted the following program:

Poème Lyrique, Op. 12.....Glazounoff
Suite from *Le Coq d'Or*.....Rimsky-Korsakoff
Symphony, No. 2, in D Flat.....Dukelsky
(First performance in Chicago)
Suite from *The Fire Bird*.....Stravinsky
Concerto, No. 2, in F Minor, Op. 21.....Chopin
Mme. Novaes

Mme. Novaes's playing of the glittering concerto was ideal. The unobtrusive fluency of her technique, the limpidity of her tone, and, especially in the romantic slow movement, the richness and gracefulness of her feeling, made this a memorable performance. The public tendered the charming artist an ovation, but could not induce her to add encores. A measure of novelty was added to the performance through the use of Richard Burmeister's re-write of the original orchestration.

A soporific opening number, two ballet suites, and an incomprehensible contemporary symphony formed as unsatisfying a list of orchestral numbers as has recently been put together. Dukelsky's symphony was accorded the distinction of being hissed by the usually patient Chicago public. It seemed not undeserving of the honor, though had it been better offset by surrounding material, the effect might have been more favorable. *Le Coq d'Or* was indifferently received, the Stravinsky, brilliantly played, being the only item in the first half of the program to arouse enthusiasm.

Mischa Mischakoff, concertmaster,

introduced Busoni's Violin Concerto at the orchestra concerts of Nov. 24 and 25. The program:

Overture to *The Bartered Bride*.....Smetana
Suite from *Háry János*.....Kodály
Concerto in D, Op. 35.....Busoni
Mr. Mischakoff
Trigane, for violin and orchestra..Ravel
Mr. Mischakoff
Excerpts from Act III of *Siegfried*.....Wagner
(Arranged by Stock)

On the strength of Mr. Mischakoff's representation, the concerto would seem to be unjustly neglected. It is not an overly long work, it is of constant interest, and it is as effective as any soloist could desire. The concerto is an early work, dating from 1898, but displays in many aspects Busoni's characteristic experimental tendencies. Mr. Mischakoff's performance had clarity of thought and execution, and a tone of exceptionally fine quality. The soloist was equally successful with Ravel's *Tzigané*.

The orchestral playing of this program was some of the best of the season. *Háry János* was delightful; The *Bartered Bride* Overture had breath-taking speed and accuracy; and the Wagner was done in Mr. Stock's broadest and most colorful manner.

Pianist Makes Debut

Eunice Norton, American pianist, made her debut as soloist at the Tuesday concert of Nov. 22. The program:

Overture to *The Impresario*.....d'Albert
Symphony, No. 1 in E Minor, Op. 39.....Sibelius
Concerto, No. 2, in G Minor..Saint-Saëns
Suite for Orchestra Op. 19.....Dohnányi

Miss Norton seemed to capture the public's approval, and was recalled a number of times. Her performance of Saint-Saëns's Concerto had facility in rapid passages, and a certain amount of charm to recommend it. But she would do well to overcome many ob-

Elektra Triumphant At Metropolitan Hearing

(Continued from page 3)

for which I was laughed at. Through the years I have often turned to the score of *Elektra* and read it with keen interest. I have, so to speak, been waiting the day when it would gain entry into our restricted repertoire.

My feeling about *Elektra* has been proved, for it has survived its two decades plus far more happily than *Salomé*. Grand as is the Strauss setting of the Wilde play as an emotional debauch, it has begun to pall in some of those very passages which once were considered its finest. But *Elektra* has a grittier content, a bigger sweep. *Salomé* taught Strauss things which *Elektra* exemplifies. To my mind these two works have only one thing in common, namely, the genius of Richard Strauss.

A Personal Orchestra

That was evident last Saturday from the opening fortissimo hurling of the Agamemnon motive, with which the work begins. Strauss's orchestra is his own personal orchestra. No composer



Photos Carlo Edwards

The Group of Maids at the Well, the Opening Scene of *Elektra*, as Mounted at the Metropolitan. At the Back Are Doris Doe, Ina Bourskaya and Dorothee Manski. In Front Are Helen Gleason, Philine Falco and Margaret Halstead

from which they will probably never be restored.

Elektra, as revisited on the occasion of the Metropolitan's revival, revealed itself as the most logical development in Strauss's career. Ernest Hutcheson, in his most excellent Guide to this work, written in 1910, makes this point in his introduction, in which he asks the reader to study Strauss's works from *Don Juan* to *Elektra* "to mark the gradual growth of his powerful indi-

viduality." He says, too, and with great conviction, I think: "And, whatever else we may think of Richard Strauss, his creations unquestionably throb with the pulse of intense life. They will not down, cannot be dismissed with loose argument or superficial criticism, and cry aloud for fair trial and judgment."

The Metropolitan performance naturally brought to mind the Hammerstein premiere. There Marietta Mazarin, a Belgian singer of much dra-



Elektra as Portrayed by Gertrude Kappel at the Metropolitan

matic power and, as I recall it, distressing vocalism, was the protagonist; the late Jeanne Gerville-Réache the Klytemnestra and Gustave Huberdeau the Orestes. I remember Mme. Mazarin was lauded to the skies, not because she did her role with superb intensity of feeling, but because she could do it at all. There was much talk about the impossibility of singing the music. Great artists concerned with the Dresden premiere gave out statements that it was not fit to sing and other nonsense. And a gullible public proved only too ready to believe it.

Last week Gertrude Kappel had the title role, in which I think she accomplished a first class piece of work. Her singing was of unusual excellence and dramatically, too, she did more with the part than with some of the roles in which she has been a familiar figure for years. Her dance at the end lacked in plastic feeling, almost always the case when an opera singer is called upon to do a mime's task. As Chrysothemis Mme. Ljungberg was eminently praiseworthy, her appearance being as ravishing as ever, her singing on the whole better than most times. Mme. Branzell as the wicked queen, Klytemnestra, was the most striking of all, however, and gave a performance of outstanding dramatic quality. Her voice floated out over the great Straussian orchestra in a manner that was enchanting. As Orestes Mr. Schorr was acceptable, as Aegisthus Mr. Laubenthal impossible, as Orestes' foster father Mr. Tappolet capable. Miss Divine was the able Confidant of the queen, Miss Besuner her Train Bearer. With Mme. Manski as Overseer the five maids, Mmes. Doe, Bourskaya, Falco, Gleason

(Continued on page 17)



In the Days When *Elektra* Was Young. Richard Strauss (Seated) is Shown Here with Giulio Gatti-Casazza, General Manager of the Metropolitan, and Alfred Hertz, Then Conductor of German Opera at the New York Opera House. The Photograph Was Taken in 1913, When *Rosenkavalier* Was in Preparation for New York

of our time approaches it in completeness, not even those who imitate it best. It is a dramatic orchestra that stands unrivaled in the theatre. It has eloquence, it has beauty, shimmering beauty in its lyric outbursts and harrowing intensity in moments of terror. In fact, every emotional shade and tint is sounded with a witchery quite as noteworthy today as when we first were introduced to this new orchestra of mammoth proportions. To think that Strauss was taken to task for calling for a large orchestra is quite as absurd as the charge that he chose the subject of *Elektra* because it was a sensational one.

Elektra is given in Europe in important German and Austrian opera houses year after year. It is admired, because it has stood the test of repeated hearings. It is hardly an opera popular with the great public there; nor could that be expected. But its annual performances in all first class theatres mean more than a few years of intensive production, the fate of several operas in the last decade, which when their course was run have been dropped into a limbo

VERDICTS OF THE PRESS—THEN AND NOW

1910

The music of *Elektra* is virtuoso music of the highest order. Never before has dissonance been so freely used; and never before has dissonance been so robed of its terrors by the magic of instrumentation . . . The noise of the explosion of *Elektra* is over. How long will the reverberations last? Until public curiosity is satisfied. Not a moment longer. That has been the story of Richard Strauss's operas from the beginning.—Henry E. Krehbiel in the Tribune.

The orchestral background is one vast kaleidoscope of continually changing color. Jarring discords, the desperate battle of dissonances in one key against dissonances in another settle themselves down into tonal delineations of shrieks and groans, of tortures physical in their clean definition and audible in their gross realism.—W. J. Henderson in the Sun.

Whether "Elektra" is an addition to the production of modern art that will live is even more doubtful than the question as to *Salomé*. Essentially deep, moving, or poignant, the music almost never is. Illuminating of deep passion, dignified or lofty it is not. Richly inspired and original in essence it is not. Inspiration is at its lowest point in it, technique, dexterity, mastery of material at their highest. That such a work can carry lasting conviction and impress itself permanently upon the artistic sense of a period is scarcely credible.—Richard Aldrich in the Times.

I have always doubted Strauss's musical sincerity, but to me the music of *Elektra*, in spite of a paucity of melodic invention, which makes the numerous themes from which the work has been built up with the surpassing skill and ingenuity of a mosaic, often so little distinctive as to be unrecognizable from their inherent lack of pictorial quality, is more straightforward, artistically interesting and dramatically forcible and appropriate than that of *Salomé*.—Reginald De Koven in the World.

To say that the opera or the performance gave much pleasure to the audience would be to distort facts. But it is certain that the work was watched and listened to in tense, rapt silence. When the curtain at last fell, after two hours, the applause was loud, long and sincere. Most of it, no doubt, was meant for Marietta Mazarin.—Charles Henry Meltzer in the American.

1932

Strauss's unparalleled score exhibits a cyclonic sweep and power . . . a demoniacal intensity, that have not their like in operatic literature. . . . the work retains its stature as a masterpiece—a blemished one, to be sure, with Strauss's deplorable lapses and deficiencies marring it at point after point; yet a masterpiece withal—one of the half dozen outstanding lyric dramas composed since Wagner's death.—Lawrence Gilman in the Herald Tribune.

All that perplexed and even enraged some commentators twenty-two years ago has become simple, because it has been far exceeded, and indeed partly outmoded. Strauss's *Elektra* is not now an hour and three quarters of intolerable company . . . It is still a question whether any high artistic end is achieved . . . one suspects that a measurable amount of poor drawing is carefully disguised in very splendid paint.—W. J. Henderson in the Sun.

It is clear that *Elektra* is Strauss's greatest work for the lyric stage . . . Yesterday the music drama took hold of the audience from the first note until the curtain fell. Some measure of this new comprehension was doubtless due to the harmonic water which has flown under the bridge since 1910, but in larger measure the effect of the music was due to the interpretation . . . Despite the sweep and frantic exultation of the finale and earlier proclamations, majestic or frenetic as the case may be, the *Elektra* score is fine-woven and prevalently of subtle texture.—Olin Downes in the Times.

The lurid sensation of one era has grown—or dwindled, according to the point of view—to the normal, substantial success of another. . . . With the colossal and the splendid must be accepted the sentimental, the pedantic and the merely showy. *Elektra* in its virtues and its flaws merely confirms the Straussian rule. Time has shown that the virtues amply justify a place for *Elektra* in the continuing repertory.—Oscar Thompson in the Evening Post.

Musically, *Elektra* may arouse your enthusiasm, but it will scarcely excite your fears. It is unmistakably pre-war. Post-war music has taken different paths . . . The score can boast the copiousness, the superb workmanship, the masterly orchestration of Strauss at his best, but it is no longer in any sense tendentious.—Pitts Sanborn in the Telegram.

ELEKTRA, music drama in one act. Libreto by Hugo von Hofmannsthal, after the tragedy of Sophocles. Music by Richard Strauss. First performance at the Metropolitan Opera House.

Elektra	Gertrude Kappel
Klytemnestra	Karin Branzell
Chrysothemis	Göte Ljungberg
Aegisthus	Rudolf Laubenthal
Orestes	Friedrich Schorr
Foster Father of Orestes	Siegfried Tappolet
Confidant of the Queen	Grace Divine
Train Bearer	Pearl Besuner
Young Servant	Marek Windheim
Old Servant	Arnold Gabor
Overseer of Servants	Dorothee Manski
Five Maids	Doris Doe, Ina Bourskaya, Philine Falco, Helen Gleason, Margaret Halstead

Conductor, Artur Bodanzky
Scenery by Joseph Urban. Stage director, Alexander Sanine. Chorus Master, Giulio Setti. Costumes by Lillian Garter-Palmedo.

BACHELET'S NEW OPERA HAS PARIS PREMIERE

Jardin sur l'Oronte Produced at Opéra under Conductorship of Gaubert — Franc-Nohain's Libretto Is Based on Novel by Barrès—Action Takes Place in Period of Crusades—Spectacular Aspect of Work Predominates — Opéra-Comique Re-opens Under New Director, Gheusi, with Reduced Prices of Admission

By GILBERT CHASE

PARIS, Dec. 1.—*Un Jardin sur l'Oronte*, Alfred Bachelet's lyric drama in four acts and eight scenes, was given its first public performance at the Paris Opéra on Nov. 11. This work, which takes four hours to perform and which bears all the earmarks of lyric drama in the grand style, is one of the most ambitious productions mounted by the Opéra in recent years. Bachelet is known chiefly as the author of two important operatic works, *Scémo*, produced at the Opéra just before the war, and *Quand la Cloche Sonnera*, a one-act musical drama mounted by the Opéra-Comique ten years ago.

But there is one name associated with *Un Jardin sur l'Oronte*—a name famous in contemporary French literature—which doubtless contributed more than any other factor to awaken interest in the premiere of the work. For Bachelet's lyric drama is based on the novel of the same name by Maurice Barrès, master of magic prose, who died a few years ago.

Text Delays Action

The task of making an operatic libretto out of Barrès's novel was accomplished by Franc-Nohain, the well-known man of letters and newspaper editor, whom musicians will perhaps best recall as the librettist of Ravel's *L'Heure Espagnole*. From an operatic

BROOKLYN AUDIENCES HEAR VARIED PROGRAMS

Boston and New York Orchestras Give Concerts—Barrère Symphony Appears With Downes

BROOKLYN, Dec. 5.—The Barrère Little Symphony Orchestra, conducted by Georges Barrère, took part in the third lecture recital in The Enjoyment of Music course conducted by Olin Downes at the Academy of Music on Nov. 8. The program dealt with the orchestra of the Seventeenth and Eighteenth centuries, the works played being by Lully, Rameau, Rousseau, Gluck, Johann Sebastian Bach and Carl Philipp Emanuel Bach.

A distinguished audience greeted the Boston Symphony Orchestra and Serge Koussevitzky at the opening concert of the orchestra's forty-fifth series in Brooklyn on Nov. 18. The stage of the Academy of Music was bedecked with flowers in honor of the occasion. Music by Weber, Sibelius, Wagner and Franck was on the list.

Arturo Toscanini conducted the New York Philharmonic-Symphony Orchestra in a program of Schubert and Wagner at the Academy on Nov. 20.

A joint recital by Earl Weatherford, tenor, and Foster Miller, bass-baritone,

point of view, the result is far from satisfactory. The libretto is cluttered with verbiage, which may be admirable enough from a literary standpoint, but which continually holds up the action and gives the impression of being as futile as it is interminable.

The action takes place in the period of the Crusades, and the scene is laid at the court of a small eastern kingdom, on the banks of the river Oronte. The Christian knight Guillaume comes on an embassy to the Emir of Qalaat, by whom he is sumptuously entertained. Guillaume falls in love with Orionte, the Emir's favorite, and his passion is returned. When the Emir is killed in battle, Guillaume becomes ruler with Orionte as his queen. But the city is besieged by the Prince of Antioch, and when all hope of resistance is vain, Guillaume plans to escape with Orionte. The latter, however, cannot reconcile herself to renouncing her power, and instead of fleeing with Guillaume, she opens the palace gates to the Prince of Antioch.

This struggle between love and ambition may be considered the principal spiritual theme of the drama. In the end, Guillaume is put to death by the Prince of Antioch, but not before Orionte has openly declared her love for him, which supposedly provides some consolation for his last moments.

Copious Vocal Arabesques

As for the music, it reveals extensive technical resources, much erudition and considerable emotional power. The climax of emotional and dramatic effect is reached in the first scene of the second act, the only place in the whole work where there is any real drama. The score, like the libretto, gives the impression of being overcharged. The vocal line is loaded with copious arabesques to give an oriental character to the singing; but the chief effect of this is to increase the feeling of interminable length, by dwelling unduly on insignificant words.

The work obviously requires to be generously cut in order to be rendered



Philippe Gaubert, Conductor of *Un Jardin sur l'Oronte* at the Paris Opéra

less unwieldy. The second scene of Act II could easily be spared. The ballet, indispensable to any opera in Paris, comes much too late—in the fourth act—and it should also be eliminated, even though this entails the sacrifice of some very attractive music.

The interpretation brought together some of the leading members of the local company, including Suzanne Balguerie, who distinguished herself as Orionte, a soprano role of heroic proportions; José de Trevi, dignified and eloquent as Guillaume (tenor); Marisa Ferrer, who traced an attractive portrait of Isabelle (mezzo-soprano), Orionte's companion; Martial Singer, who made a brief but satisfactory appearance as the Emir (baritone); and M. Endrèze, who impersonated the Prince of Antioch (baritone). The work was admirably conducted by Philippe Gaubert.

It is perhaps as a spectacle that *Un Jardin sur l'Oronte* is most satisfying, for the oriental setting lends itself to

was given in the Music Hall of the Academy on Nov. 11.

Mildred Dilling, harpist, and the Newark Foundation Ensemble, conducted by Robert Crawford, appeared at the Academy on Nov. 6. F. D.

GIVES MEMORIAL LIST

Memory of Charles H. Bochau Honored by Baltimore Club

BALTIMORE, Dec. 5.—The memory of the late Charles H. Bochau, a faculty member of the Peabody Conservatory of Music for many years and director of the music department of the Maryland School for the Blind, was honored at a concert given by the Baltimore Music Club, of which Mrs. Martin W. Garrett is president. The program contained compositions of Mr. Bochau's and three elegaic works written by associates as memorial offerings. Otto Ortmann, director of the conservatory, gave a short eulogy.

Works by Mr. Bochau were: The Four Winds, which received honorable mention in the Swift Competition; three songs, We Only Ask for Sunshine, My Heart's a Yellow Butterfly, and Boy O' Dreams, sung by Betty Gumper Hocker; Romance for 'cello, played by Bart Wirtz; Indian Lullaby,

sung by Otto Finger, with a violin obbligato by Vivienne Cordero Friz and Louise Criblet at the piano; and Christmas Serenade for flute, strings and piano, played by Victor Just, Morris Dubin, Gerald Euth, Charles Granofsky, Charles Cohen, Nick Granofsky and Lloyd Mitchell.

Compositions written for this memorial were: Abram Moses's Memory for women's voices, sung by eleven singers with Mrs. Elizabeth R. Davis at the piano; Sonnet by Franz C. Bornschein, sung by four former pupils, Edna Reinicker, Margaret Galloway, Howard Maccubbin and Stanley Bambach; and Elegy by Howard R. Thatcher, for four 'cellos and piano, played by the composer and Charles Cohen, Jean Wesner, Arnold Kvam and Mischa Niedelman. Elizabeth Chase Patillo, pianist, a teacher at the School for the Blind, contributed piano solos. F. C. B.

Norbert Ardelli Sings at Hamburg Opera

HAMBURG, Dec. 1.—Norbert Ardelli, American tenor, is fulfilling an engagement of twenty guest performances which began at the opera here in October. He has been eminently successful in such widely contrasted roles as the Duke in *Rigoletto* and Walther von Stolzing in *Die Meistersinger*.

colorful and picturesque scenes. But one doubts if this alone will serve to make the work really popular.

Supervia Sings Carmen

After being closed for several months, the Opéra-Comique, somewhat refurbished in its interior, and with a new director, J. B. Gheusi, at its head, reopened on Nov. 10, one of the innovations introduced by the management being reduced prices of admission. The work chosen for the initial representation was *Carmen*, with Conchita Supervia in the title role.

The *Carmen* of Conchita Supervia is certainly one of the most striking and original conceptions to be seen on the operatic stage today. One may not admire without reserve every detail of Supervia's characterization, which perhaps errs on the side of excessive realism; but this is merely to say that her interpretation has the defects of its virtues, for it is chiefly impressive by its vivid and life-like quality. Her voice, too, is admirably suited to the role.

The tenor Michletti was less fortunately cast in the role of José, neither his voice nor his appearance contributing to the necessary illusion. Ponzo as Escamillo sang with appropriate verve and good vocal quality, while Mlle. Denya in her pathetic role of Micaela did not fail to gain the sympathy of the audience. D. E. Ingelbrecht conducted excellently.

Those who expected any revolutionary changes to be introduced by the new management were obviously disappointed. As regards the scenery, the mise-en-scène and the costumes, the production in nowise differed from previous performances. Considering the lack of financial resources, and above all, the barrier of tradition by which opera in Paris is surrounded, it could scarcely have been otherwise.

FOLK LECTURE GIVEN BY VAUGHAN WILLIAMS

British Composer Speaks Before Folk Dance Society on Lore of His Native Land

Under the auspices of the English Folk Dance Society, R. Vaughan Williams, the distinguished English composer, now on tour in this country, spoke on English Folk Music and Dance in the hall of the Juilliard School of Music on Tuesday evening, Nov. 22.

Dr. Vaughan Williams, who has interested himself greatly in the folk music of his country, who has arranged many folk songs (made familiar here by the English Singers) and employed them, too, in his orchestral works, is ideally equipped to speak on this subject. He was introduced to the invited audience by Leonard Elsmith, president of the New York branch of the English Folk Dance Society and by Ernest Hutcheson, dean of the Juilliard School. His talk was a highly engaging one, replete with humorous touches. He was given an ovation at the close.

There followed a series of illustrations interpreted by dancers from the English Folk Dance Society, directed by May Gadd, to the accompaniment of an instrumental group conducted by Alice K. Haigh, some of them to a solo violin, played by Andre Chamellan.

SCHMIED VON GENT BROUGHT OUT IN BERLIN

Schreker's New Music Drama of Mystical Character Is Founded on Flemish Story of Man Who Bargains with Powers of Evil — Composer Abandons Neo-Romantic Manner for Intellectual Abstractions — Opposition Expressed by Audience — Breisach Conducts, and Work Is Lavishly Staged

By GERALDINE DE COURCY

BERLIN, Dec. 1.—With all the outward pomp and circumstances befitting the significance of the occasion, the Städtische Oper delivered itself on Oct. 29 of the pious obligation of presenting the first performance of Franz Schreker's latest operatic birthling, his long-heralded fairy opera, *Der Schmied von Gent* (The Blacksmith of Ghent). Paul Breisach conducted, and Wilhelm Rode sang the title role.

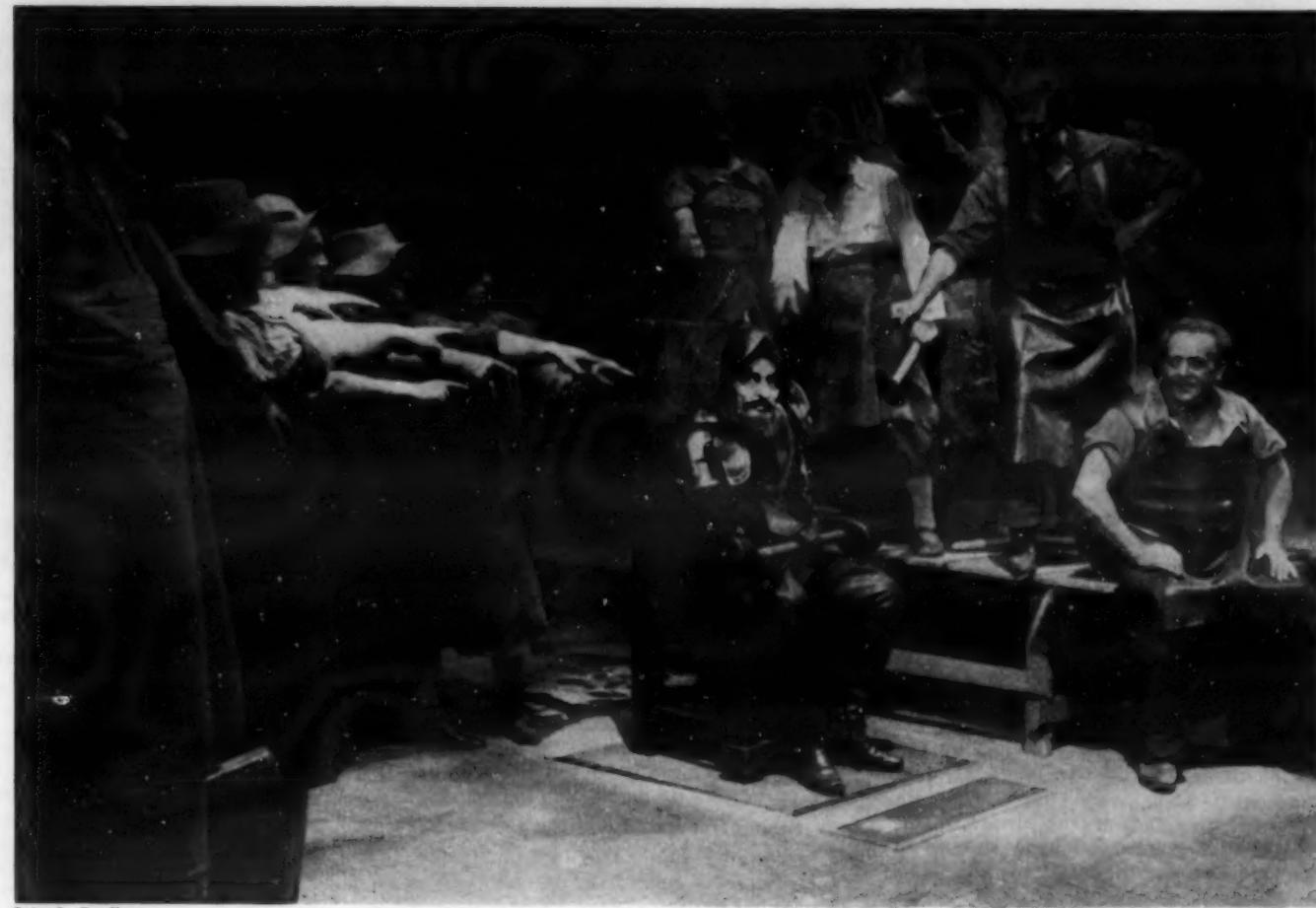
That the glamorous waves of the eventful evening subsided into an impression of *tant de bruit pour une omelette* detracts in no wise from the commendableness of the undertaking or the subjective interest of the performance, although it must have gone far towards proving conclusively to Schreker's still faithful adherents that, short of a major miracle, he is not the man from whom the world may expect the bel canto opera which he himself claims is the sole salvation of this genre of music.

Schreker labelled the work a "fairy opera" and whittled out his own book from Charles de Koster's playful old Flemish yarn of Smetsee Smee and his thorny peregrinations to the bliss that purports to be ultimate and abiding. If one plucks off the ethnographic feathers, it will be seen that the carcass of the tale is considerably shop-worn and has done good service from the patriarchal adventures of Faust to the more recent mazurka career of Schwanda, although in this instance the Flemish slant of de Koster's version of the way of the devil with a man's soul was so impregnated with humor that it took on the golden glow of an entrancing novelty.

Scene Laid in Middle Ages

The scene is laid in the late Middle Ages during the Spanish occupation of Flanders and the Netherlands. Smee, a light-hearted blacksmith, gives vent to unorthodox political sentiments at an inopportune moment and falls on evil times that are induced by his own impulsiveness and the intriguing knavery of an envious competitor. At the end of his wits, he is about to settle his earthly dilemma via the mill-pond when he is interrupted in his macabre designs by the evil spirits of Hades who promise him seven fat years on the usual Shylockian terms.

As this glorious period begins to wane and Smee is viewing future eventualities with comprehensive disquietude, he has the good fortune to play the role of Samaritan to the Holy Family and is recompensed for his charity by the fulfillment of three wishes which he is clever enough to apply to the confounding of Pluto's greedy messengers. This is all very well for the moment, but His Satanic Majesty means business and is not to



A Dramatic Moment in Schreker's *Schmied von Gent* as Produced at the Städtische Oper. Rode in the Title Role Is Seen at the Extreme Right. Standing Beside Him is Burgwinkel, Cast as the Apprentice, While Gutmann as Duke of Alba Is Seated in the Centre of the Group

be bluffed by such subterfuges, so he withdraws his patronage and Smee is once more left high and dry on the sands of moral and economic bankruptcy. He finally succumbs to the strain, and filling his sack with provisions for the journey through the infinitudes of time and space, takes off on his lonely pilgrimage. Arriving at last at the Golden Gate he is repulsed by Peter on account of his sack of ill-gotten gains, so he calmly opens a canteen for the benefit of weary wayfarers like himself until, through the agency of his wife, the Holy Family and a record of good deeds he is received into the Elysian Fields.

Work Has Episodic Character

Koster reached his climax by means of a dramatic ladder as prismatic as the one that conducted Smee to the seraphim in the pearly heights of Caspar Neher's heaven, but Schreker was bound by the exigencies of an opera book and in order to have the climax as well as all way stations, he extracted the leading incidents and strung them together by dialogue taken verbatim from the original, thus giving it an episodic character that was directly at variance with the composer's natural instinct for continuity and dramatic values as evidenced in the music.

The work is developed in three acts and nine scenes and falls into the three divisions of earth, hell and heaven or the three stations of Smee's cross. In texture and form it represents a total about-face in which Schreker has turned from the pathway of his former convictions and the standards that culminated in the 1928 catastrophe of *Der Singende Teufel*, to bid for belated success and popular favor by trimming his sails to the atonal breezes of con-

temporaneous mechanical composition. As in the case of d'Albert, the subtle admission of defeated romanticism that this course implies has its own little strain of pathos.

Here he has abandoned all his familiar neo-romantic tonal delirium and has thrown himself heart and soul into the manufacture of those linear plasticities and intellectual abstractions so dear to Weill, Krenek, Wellesz, Berg and the rest of them. If, in his conclusion to bow to the wisdom of circumstances and follow the trend of the times, he sensed the anomaly of hitching such compositional methods to the romantic plots of his predilection, he erred none the less seriously in his choice of this material, for if the text did not tempt to orchestral luxuriance, it nevertheless called for a rippling, sparkling humor and spontaneous gaiety that must forever remain a supreme mystery for music of this intellectual vintage. Weinberger in a lucky vein would have tossed its whimsicalities into a melodic air as soft and light as thistle-down, but all this delightful banter is too imponderable for the hard and steely colors of a brass-laden orchestra or the harmonic extravagances and rigid contrapuntal phrases of a master craftsman who happens to be more musician than poet.

The Purple Patch

The interpolation of the figure of Astarte as one of the devil's messengers provided the purple patch that is one of the categorical imperatives of the Schreker muse, and he used this to relapse for a fleeting moment into his old-time symbolism and send his polychromatic glissandi coursing through the superpolyphonic meshes of his orchestra. Although he manifested an as-

tonishing command of an unfamiliar technical apparatus, this feat was counteracted by his evident desire to preserve an abstract approach and this so crippled his melodic imagination that with the exception of some old Flemish folk songs worked into the first and second acts and the temporary reversion to type in the Astarte episode and the short orchestral passage preluding Smee's nocturnal colloquy with the Stygian shades, the score is as impersonal and as unmelodic as any of its precursors from other hands. Smee's hymn to the plum tree, his farewell to his wife and the latter's short lyrical passage in the first act, together with a couple of brief choruses, were the only bits of lyricism in the whole opera.

It cannot be seen that the negativity of the result provides cause to fulminate against the work as though it threatened to wreck the universe. As an opera it is not likely to stay the stars in their courses nor does it stand any chance of becoming the standard repertoire opera of Schreker's dreams, but its tediousness and its melodic aridness are no worse than all the other experiments that are given serious and ceremonious attention during the winter's work and over whose fate no one is constrained to flick as much as an eyebrow. In fact, there is very good reason to surmise that if the score were diligently studied, many a scoffing neophyte might pick up a valuable idea or two for his future edification.

Caspar Neher designed the scenery with his accustomed art, but he also is too fuscous for the volatility of a folk tale. As usual, he said it with projections, illuminative, illustrative and expository in the best film manner and stuck to his conviction that tawny is synonymous with tragedy.

CHICAGO WELCOMES ARTISTS OF REPUTE

Muzio and Chaliapin Are Heard in Concerts—Local Groups Applauded

CHICAGO, Dec. 5.—Feodor Chaliapin returned after several years' absence to be greeted by an audience that overflowed the auditorium and filled the stage of Orchestra Hall, on Nov. 28. The event was in the Monday night series sponsored by Grace Denton for the benefit of the Girl Scouts. The public gave Chaliapin a thunderous reception, and the great artist responded with characteristic singing that swept everything before him. There is still but one Chaliapin. Sol Nemkovsky, Chicago violinist, was the assisting artist, offering two groups of solos which disclosed a brilliant talent.

Claudia Muzio, enduring favorite of Chicago opera lovers, lured large numbers to Orchestra Hall for her recital on Nov. 20. Mme. Muzio was in exceptionally fine voice, and all present were afforded a lesson in vocal authority not soon to be forgotten. Her mastery of varying styles was as noteworthy as the technical aspects of her singing. For one of many encores Mme. Muzio offered a new song by Rudolph Ganz, written especially for her, and entitled *The Way That Lovers Use*. Toward the end of the program the singer was bombarded by a shower of flowers, thrown by the Muzio Fan Club, which occupied several of the first rows. Charles Lurvey was the excellent accompanist.

The Vienna Sängerknaben furnished the opening concert of the Kinsolving Musical Morning series at the Blackstone Hotel on Nov. 17. The boys gave pleasure to an interested audience, especially by their performance of *Bastien und Bastienne*.

Fine A Cappella Singing

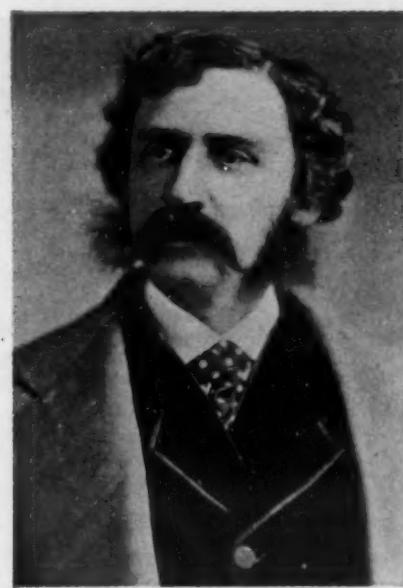
The Chicago A Cappella Choir, directed by Noble Cain, appeared in concert before a large audience in Orchestra Hall on Nov. 16. This remarkable group again gave an impressive demonstration of the modern possibilities of a cappella singing. Delius's *The Splendor Falls on Castle Walls* was an interesting addition to the choir's repertoire, and the performance of Bach's motet for double choir, *The Spirit Also Helpeth Us*, was magnificent. A number by Edward C. Moore, music critic of the Chicago *Tribune*, was gracefully effective, and especial interest was attached to *The Gypsy Laddie*, a southern mountain ballad set by Donald F. Malin, a member of the chorus. Mr. Cain's *O Watchers of the Stars* again impressed as a notably beautiful composition.

Alexander Sebald's String Quartet gave the second concert of its series in Kimball Hall on Nov. 16. A large audience applauded performances of quartets by Haydn and Beethoven, and of Dvorak's Piano Quintet, played with the assistance of Elizabeth Moritz.

Mischa Mischakoff, violinist, and Rudolph Reuter, pianist, were heard in a joint recital in Kimball Hall on Nov. 28. Each artist displayed his attainments in a solo group, and combined forces in the Franck Sonata. With the assistance of Pellegrino Lecce, first horn player of the Chicago Symphony Orchestra, they also gave a beautiful reading of Brahms's little heard Trio, Op. 40.

The George Dasch Ensemble Play-

Progenitors of Poker Flat Opera



Bret Harte (Right) Whose Tales of California in the 'Fifties Inspired the Opera, *Leuten von Poker-Flat*, by Jaromir Weinberger (Left) Which Had Its Premiere at Brünn

ers offered concerts in the Art Institute on Nov. 20 and 27. On the former program Frederic Jencks, baritone, was the guest artist. On the latter, quartets by Haydn and Mackenzie, and compositions of Percy Grainger were played.

String Quartet Opens Season

The Philharmonic String Quartet, composed of members of the Chicago Symphony Orchestra, gave its first concert of the season in the foyer of Orchestra Hall on Nov. 15. This virile group gave admirable performances of an interesting new quartet by Gliere, and Brahms's Quartet in C Minor, Op. 51, No. 1.

Michael Krasnopolsky, contrabassist, assisted by Leola Aikman, soprano, gave a recital in Leon Mandel Hall of the University of Chicago, on Nov. 22. The event was sponsored by the University Music Society for the student scholarship fund.

The Chicago String Quartet gave the first of a series of concerts at the Chicago Woman's Club on Nov. 20. Quartets by Pizzetti and Haydn were played, as well as Vaughan Williams's *On Wenlock Edge*, a setting of Housman's *Shropshire Lad*. The latter work was performed with the assistance of Gilbert Ford, tenor, and Ruth Lyon Du Moulin, pianist.

A concert for the benefit of the scholarship fund was presented under the auspices of Mu Xi chapter of Mu Phi Epsilon at the Congress Hotel on Nov. 27. Those participating were Alvina Reckzeh, Kathryn Anderson, Olive Raynor Hoit, Esther Thoman, Lois, Florence and Doris Dangremont, Irving Gielow and Helen Leefelt.

ALBERT GOLDBERG

Dr. Vaughan Williams Guest of Honor at MacDowell Club

Dr. R. Vaughan Williams, noted English composer, was guest of honor at the reception at the MacDowell Club of New York on the afternoon of Nov. 27. The reception had been planned in honor of Dr. E. H. Fellowes, but he was unexpectedly called back to England a few days previously.

During the reception the East Blue Hill Quartet, consisting of Evelyn Klein, Harold Elitzik, Tobias Bloom and George Gehr, played Debussy's Quartet.

Poker Flat Premiere

(Continued from page 3)

accompanied by music which is ingratiating and absolutely characteristic, which suggests acquaintance with every type of composition from Puccini to d'Albert and makes an adroit use of American song-themes and jazz-color, yet undeniably possesses a quality which has led many an opera to success.

Vivid Dramatic Action

The love scene and the trial scene, with their vivid dramatic action, are high lights which proved sensations at the premiere. There were vociferous and sometimes stormy ovations, which might have been even greater had the text been more concentrated. *Leuten von Poker-Flat* must submit to revision sooner or later. Then the chances for its success will be good.

Despite limited finances, the Operntheater is doing its best to further the cause of opera. Chalabalá, a pupil of Janacek, was the excellent young conductor of this production. The stage director, Gavella, provided scenes that were filled with action, and very good singers had the leading roles, which are not easy. Numbers of music critics came from Vienna and Prague, and had no regrets over accepting the invitation.

Janacek Premieres

In this city, the capital of Moravia, which has a population of 150,000, there is a German opera house as well as the Czech Operntheater. First performances of Janacek's works have been given on the stage of the latter. For a time Weinberger's Schwanda eked out a mere existence in Czech opera houses. Then Max Brod, the Prague poet, a well-known romanticist and the translator of all Janacek's works into German, undertook a translation and revision of the text of Schwanda, and it is in this much more effective dramatic form that the opera has become successful. It seems that *Leuten von Poker-Flat* needs a collaborator of Brod's calibre. The work lacks the necessary "punch," in spite of many inherent possibilities for great success.

After the triumphal run of Schwanda, Weinberger took up resi-

dence in Baden, and there wrote his second opera, *Die Geliebte Stimme* (The Beloved Voice). This opera is based on a libretto by Robert Michel, formerly an officer in the Austrian Army who served in Bosnia. He was enchanted with the country and its people, and imparted this enthusiasm to Weinberger. Michel and the composer traveled through Bosnia, studied the people and the country's songs and applied their affection for both to the construction of *Die Geliebte Stimme*. But the result is a work of completely lyric character, almost without any dramatic force. It was performed in Munich but could not conquer other opera houses.

WASHINGTON HEARS ORCHESTRAL MUSIC

National Symphony and Philadelphia Forces Give Notable Programs

WASHINGTON, Dec. 5.—Symphony orchestras have provided most of the music during the last two weeks, but many recitals are scheduled for the pre-Christmas fortnight.

Percy Grainger was piano soloist with the National Symphony Orchestra, conducted by Hans Kindler, at the Sunday popular concert on Nov. 20, and gave a brilliant and poetic reading of Greig's Concerto. Some of Mr. Grainger's own works were also on the program, and the orchestra gave him a colorful accompaniment. With this concerto, the Gluck-Mottl Ballet Suite, the Andante from Tchaikovsky's Fifth Symphony, and a request performance of Mosoloff's Iron Foundry, the concert proved the best given on Sunday so far this season. The audience was stormily enthusiastic.

Kochanski Is Soloist

Paul Kochanski, violinist, was soloist at the third orchestra concert on Thursday afternoon, Dec. 1. He played the Tchaikovsky Concerto, played it with warmth and his customary technical skill. Somehow, though, the performance, particularly the orchestra's part, lacked distinction. That is not usual with Mr. Kindler's readings of Tchaikovsky, but the still very new orchestra had only a few rehearsals of this program.

The First Symphony of Beethoven was well handled and there was well-nigh perfect playing of Debussy's *Prélude à L'Après-Midi d'un Faune*. Liszt's Second Rhapsody had its own fire, as well as the individual style that Mr. Kindler usually gives to Hungarian music.

The orchestra gave its first concert for young people on Dec. 3.

The Philadelphia Orchestra played the first of its four programs here on Nov. 22 in Constitution Hall. Contrary to last season's custom, and to expectations, Leopold Stokowski offered a purely classical, thoroughly "undebatable" program. It consisted of Brahms's First Symphony and the new Stokowski continuous arrangement of the Vorspiel, Liebesnacht and Liebestod from *Tristan* and *Isolde*. Needless to say, the performance was perfect.

Lucrezia Bori gave a delightful recital on Nov. 26 in Constitution Hall.

The Washington String Quartet made up of four members of the National Symphony Orchestra, gave the first of three invitation concerts on the afternoon of Dec. 2 at the home of Mrs. Edwin B. Parker.

RUTH HOWELL

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

A prominent American composer, who has been living abroad for some little time, was recently in Spain, where he had the opportunity to show one of his orchestral compositions to a noted Spanish conductor. The latter was greatly interested in performing it, but—. When it came to accepting it definitely he told the composer that there was opposition to presenting music by foreign contemporary composers and that for that reason he had to decline.

I find it too sad for words, this overdoing of the nationalist attitude, don't you? And for Spain, which has not so much to offer in the way of engaging music by its own contemporary composers, to put up bars like this is a little laughable, in my opinion.

My American composer friend in writing me about it makes a very pertinent comment to the effect that, although he had to lose a performance by reason of the nationalist attitude, he can understand the value which it has for native musicians in that land, and that he wishes a similar feeling prevailed over here. Then, he maintains, our composers might have a better chance for hearings.

* * *

I am inclined to agree with him. We are still terribly interested in all things foreign, not only in composition, but in the domain of the performing artist, and notably in conductors.

Foreign mediocrities have been foisted on us for years and in some cases have won far greater praise than their efforts deserved. Haven't we our own mediocrities? I think we have, and I suggest that when it comes to using mediocrities we use our own. That would at least be fair and I have an idea that our native mediocrities would not be a bit less satisfactory than some of the foreign ones who have been placed in high positions because of their European birth and training, rather than because of their gifts.

* * *

Quite a few persons have spoken with me recently and praised your innovation of printing in full the programs of recitals given in New York with your reviews of these recitals. For years I have thought that this would be a desirable thing to do. I have, in fact, been on the verge of writing you about it more than once. But it was one of those things which I planned to do, but never put into operation.

I know that you have printed the programs of the leading symphonic orchestras for a number of years, which I have always felt was a fine thing to put on record.

But printing the programs of important piano, song, and violin recitals is even more engaging, I think, and certainly pleases many more of your readers, for there are so many who are vitally interested in just this. Do you know why? I dare say you do. But in case there should be any doubt, let me explain that the performing musician, who lives away from the so-called music centres, has a very difficult time to find new music. Excellent as are many of our music dealers over the country (and their lot has been a hard one in recent years, make no mistake about that!) they do not keep in stock novelties in quantity, so as to put them at the disposal of musicians anxious to investigate the new. Thus the musician who is forward-looking has little recourse other than choosing his new material from the programs of concert performers.

Their use of an unfamiliar song or piano piece is an endorsement of the music's worth in the opinion of the out-of-town musician.

My congratulations on your doing this admirable service, which I know will be appreciated by many who hitherto have been unable to keep up with new music. Composers and their publishers will be grateful to you, too, for it gives them the very attention which they seek, and which they deserve. And best of all, journalistically speaking, it puts it all on record.

* * *

Within a few weeks after these lines appear in print, you are going to have a treat. For on Dec. 22 at the Lyric Theatre in New York the famous Teatro dei Piccoli of Podrecca will make its bow. Your good friend S. Hurok is bringing them to us and I hope he will have a merited success in presenting them. There is nothing quite like this master marionette show, which has had countless triumphs on the stages of continental cities in recent years.

Toscanini says of it: "The American people will be able to enjoy what I consider to be the finest entertainment on the contemporary stage." That's high praise, coming, as it does, from the greatest of Italian conductors. He is slow to endorse anything, but he knows what this organization can do; he knows how high its standards are.

Not only do these puppets give us scenes in dance, ballet, circus, etc., but they perform whole operas in a manner never conceived before. And you know that puppets can do things that are impossible for human performers. If you have any doubt about it, I recommend that you read that illuminating paper called *A Plea for Puppets*, in Arthur Symons's magnificent book, *Studies in Seven Arts*. The English poet, many years back when he wrote that memorable book, realized what puppets could achieve. Many thought at the time that his claims were exaggerated, but time has shown that what he said is true.

A number of the leading composers of our day have written works especially for the Teatro dei Piccoli and have declared when they witnessed the performances that their artistic intentions were completely realized.

* * *

I was glad the other day to have the opportunity to see what the Swedish film industry can do in the way of making a fine picture. At the Fifth Avenue Playhouse they showed a film

called *Varmlanningarna*, which has been a great success in Sweden. It is a sound film, with delightful music, by Andreas Randel, admirably recorded, with many beautiful scenes of the Swedish country-side, all taken with great naturalness, extremely well lighted in all details.

Nothing impressed me so much as the way the Swedish actors do their parts. There is nothing of the artificiality which is so evident in our Hollywood films. The actors, like the German actors, are absolutely unaffected, play without giving the impression of working for a personal success, and thus interpret the story in a manner which never fails to strike home to the audience. Notably fine in this production were Anna-Lisa Ericsson and Mathias Taube.

* * *

In your last issue I made a slip in crediting the expression "heavenly length" to Sir George Grove in connection with Schubert's C Major Symphony. How I did it I do not know. The author of that comment on the Schubert symphony was not Grove, but Robert Schumann, who in reviewing the work, after Mendelssohn played it at a Gewandhaus concert in Leipzig, spoke of its "heavenly length." That has clung to the work ever since and is, as I said, almost always mentioned by reviewers when the work is performed.

* * *

I've a suggestion to make concerning encores, and I wish you would please pass it on to those admired musicians who give recitals. We all know what happens at every solo concert. The singer or player is applauded and promptly "adds extra numbers to his program," as the critics repeatedly phrase it.

But that doesn't tell the whole story. When it is evident that there will be an encore, the audience naturally wants to know what it's going to be. Take my case, which is typical. Suppose a pianist or violinist chooses for a pendant a slightly unfamiliar composition. With the first notes I begin to wonder what it is, and I torment my memory in the hope of recalling its author and title. Perhaps I succeed, perhaps I don't; but in either instance my enjoyment of the piece is dimmed because I haven't been able to give it my complete attention. And if the work is entirely new to me, I am justified in wondering who wrote it, at least. I am supposed to know everything, but really, now, isn't omniscience in encores too much to expect even of me?

I say my case is typical because I've heard other persons voice the same complaint. You, yourself, must often have noticed whispers of "What's that he is playing (or singing)?" Or, after the concert, the question one auditor will ask another, "What was the piece played (or sung) after the first group?"

Some years ago a critic recommended that the performer "announce in a clear, distinct voice" the names of his encores. But do the performers do it? They don't, with the outstanding exception of Georges Barrère, who is different anyway. I've discussed this solution with numbers of recitalists, and their excuse is always the same: they are scared to try it. Always in a state of nervous tension at a concert, the artist dare not experiment.

The remedy I suggest is simple. Let the printed program state that the encores after the first group will be So and So; after the second group, Such and Such; and after the last, This and That. No one in an audience really supposes that nine encores out of ten

With Pen and Pencil



Albert Spalding Believes That the Tennis Racquet Is Second Only to the Fiddle; That Contract Bridge Is Second Only to These, and That an Artist May Marry at Any Age If He Finds the Right Person

haven't been prepared as part of the general scheme. Then why not be frank about it, and save eager concertgoers like myself a lot of worry?

* * *

This story must be true, or Mr. Barrère wouldn't have told it at his concert the other night. It is apropos of Mrs. Caldor's suite, Fifth Avenue, of which Mr. Barrère gave a first performance with his Little Symphony. Someone had asked Mrs. Caldor, "Who orchestrated the suite for you?" She answered, "Myself."

It's a story that would be funny if it were not a little sad as indicating an expectation that a composer is incapable of completing his own work. As a matter of fact, such a supposition is well grounded on the fact that more than one maker of popular pieces depends on mechanicians to finish his job. Paul Whiteman's recent concert is a case in point—almost every work was "arranged" by someone other than the composer. But what a dreadful situation will arise if this continues! Imagine a friend of Barnard asking him, "Who carved your statue of Lincoln?" Or an acquaintance of Peter Arno's, "Who drew that last picture of yours in the *New Yorker*?" The ghost writer of the magazine world has ever been a shady character. If the musicians' field is to be invaded in a similar manner, we shall never know, when we hear a composition, whom to praise—or blame, complains your

Mephisto

Six Conductors Heard With Four Local Orchestras

Toscanini Says Temporary Farewell and Dobrowen Makes Debut—Harmati and Schelling Conduct Musicians Symphony and Damrosch Leads in Madison Square Garden—Heifetz, Kochanski and Guila Bustabo Play Well-Known Concertos—Barzin Leads Excellent Program

WITH Toscanini taking his leave for a few months, the guidance of the Philharmonic-Symphony falls for the present upon Issay Dobrowen, who comes from San Francisco to fulfill his duties. Henri Deering made a good impression as soloist with the National Orchestral Association in Debussy's unfamiliar *Fantaisie* for piano and orchestra. Mishel Pastro stepped from his position as concertmaster of the Philharmonic-Symphony to appear as soloist.

Harmati Conducts Musicians Symphony
Musicians Symphony Orchestra, Sandor Harmati, conductor. Soloists, Paul Kochanski, violinist, and Felix Salmond, cellist. (M. O. H.) Nov. 22, evening.

Overture to *Iphigenia in Aulis*...Gluck
Double Concerto...Brahms
Messrs. Kochanski and Salmond
Don Juan...Strauss
Indian Dances...Jacobi
Three Excerpts from
The Damnation of Faust...Berlioz

Mr. Harmati made an excellent effect with this rather unwieldy orchestral body. The Gluck overture was not especially thrilling and Don Juan has been heard so recently under other conditions that comparisons were inevitable. Mr. Jacobi's dances proved interesting if not exciting. Some of Mr. Harmati's best



Issay Dobrowen Created a Deep Impression at His New York Debut with the Philharmonic-Symphony

conducting was done in the three Berlioz excerpts, the Waltz of the Sylphs being especially well handled.

Messrs. Kochanski and Salmond did splendid work in the somewhat weighty Brahms Concerto. The Andante was particularly fine but the combination of violin and 'cello with orchestra is not the happiest, even from the pen of Brahms.

D. Deering Plays with National Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Soloist, Henri Deering, pianist. (C. H.) Nov. 22, evening.

Overture to *The Bartered Bride*...Smetana
Fantasie for Piano and Orchestra...Debussy
Mr. Deering
Pacific 231...Honegger
Symphony No. 4, in E Minor...Brahms

The Smetana overture had a rousing performance and the Honegger, though there seems little reason for ever playing it at all, was noisy and sufficiently descriptive. The Brahms symphony was especially well played and the young performers did their conductor high credit in it.

Interest, however, centered particularly in Mr. Deering, not only on account of his playing but because of the work itself, which Debussy would not permit to be published during his lifetime. Mr. Deering gave a sympathetic rendition of it. The slow passage had an eerie quality which few, if any, pianists could have equalled and the brilliant parts were played with well-considered virtuosity. Mr. Deering won a well-deserved ovation. H.

Toscanini Plays Bruckner

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloist, Mishel Pastro, violinist. (C. H.) Nov. 24, evening.

Symphony No. 4, in E Flat Major
(Romantic)...Bruckner
Concerto in A Minor...Viotti
Mr. Pastro
Overture to *Leonore*, No. 3...Beethoven

Bruckner comes and goes, but never seems to stay. If anybody could enliven the longueurs of the Bruckner Fourth, Toscanini could, and he did, to a large extent, so that its length of nearly an hour, in spite of a few cuts, was less languid than it often is. In orchestral color, in the matter of dynamics and all that a conductor can do for any work, nothing was left to be desired, but the fact re-

mains that Bruckner composed very long works.

Mr. Pastro stepped from his position as concertmaster for this program and gave a clear and incisive rendition of the old and fascinating Viotti work. The Beethoven overture was splendidly given. D.

Children's Philharmonic-Symphony

New York Philharmonic-Symphony, Concert for Children and Young Peo-



Guila Bustabo Won Laughs in the Tchaikovsky Concerto with the Musicians Symphony

ple. Ernest Schelling, conductor. Soloist, Frances Blaisdell, flutist. (C. H.) Nov. 26, morning.

Memories of My Childhood; Life in a Russian Village...Loeffler
Allegro from Concerto in D Major, No. 2...Mozart
Miss Blaisdell
Suite from *Kaleidoscope*...Goossens
Song...The Keel Row
Polovetzi Dances from *Prince Igor*...Borodin

This program was designed to bring the possibilities and the general effects of the flute before the youthful audience. Mr. Schelling's talk was diverting and illuminating and his handling of the orchestra in its educational aspect was, as always, calculated to amuse as well as to instruct. Miss Blaisdell, who is a member of the National Orchestral Association, played the movement from the Mozart concerto with artistic finish. D.

H. Heifetz and Damrosch Aid Musicians

Festival Orchestra, Walter Damrosch, conductor. Soloist, Jascha Heifetz, violinist. (M. S. G.) Nov. 26, evening.

Symphony, No. 5, in C Minor...Beethoven
Concerto in E Minor...Mendelssohn
Mr. Heifetz
Till Eulenspiegel's Merry Pranks...Richard Strauss

Introduction and Rondo Capriccioso...Saint-Saëns
Mr. Heifetz
The Beautiful Blue Danube...Johann Strauss

An audience estimated at 11,000 attended the first of the five concerts Walter Damrosch has arranged to give at Madison Square Garden with an orchestra of 175 to aid the Musicians' Emergency Fund, and a festive spirit pervaded the vast arena, expressing itself in repeated rounds of enthusiastic applause for soloist, conductor and orchestra. The acoustics proved to be notably good on the whole, only the tone of the string choir being less penetrating than could have been desired.

Mr. Heifetz gave generously not only of his services, but of the finest qualities of his art, playing with such suavity of style and finesse of polished phrasing, and, especially in the songful measures of the Andante of the concerto, with such beauty of tone as to make his performance of the work a memorable one. Later, after the Saint-Saëns work, the audience held up the proceedings with its insistent applause until Mr. Heifetz finally added Sarasate's *Zigeunerweisen*.



Mishel Pastro Appeared as Soloist with the Philharmonic-Symphony of Which He Is Concertmaster

Mr. Damrosch conducted the Beethoven and Strauss war-horses with his familiar insight and authority. The Beautiful Blue Danube, given at the end, was chosen by the audience by ballot from among three Strauss waltzes. C.

A. Toscanini Says Au Revoir

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloists, Elsa Alsen, soprano; Paul Althouse, tenor. (M. O. H.) Nov. 27, afternoon.

Symphony in E Flat, *Eroica*...Beethoven
Scene 3, Act 1, *Die Walküre*...Wagner
Prelude and Liebestod, *Tristan und Isolde*...Wagner

Hardly ever in our experience have we listened to a more perfect concert than this one. The great conductor was at his best. His Beethoven was a magnificently conceived and adjusted outpouring of music to which he devotes himself with supreme humility, yet with compelling authority.

Of his Wagner, nothing more need be said than that it was a complete realization. It made one wish profoundly that the Metropolitan Opera Association might induce this master conductor to give us a *Nibelungen Ring* there before the season ends, perhaps a vain hope. But one can not help hoping.

Mme. Alsen and Mr. Althouse sang their music in a manner that indicated that Signor Toscanini had given them the benefits of his knowledge. Thus their performances were truly distinguished.

It was the conductor's last concert of this part of the season and at the close of the program the house rang with bravos, with waving of hands and handkerchiefs to signify the audience's deep affection for him. He responded to his many recalls with smiling face. A.

A. Noyes Reads A Victory Ball

Musicians Symphony, Ernest Schelling, conductor. Alfred Noyes, reader. Soloist, Guila Bustabo, violinist. (M. O. H.) Nov. 29, evening.

Overture, *Leonore*, No. 3...Beethoven
Concerto...Miss Bustabo
Memories of My Childhood...Loeffler
A Victory Ball...Noyes
A Victory Ball...Schelling
Polovetzi Dances from *Prince Igor*...Borodin

To praise the Musicians Symphony or Mr. Schelling would be a work of supererogation. Everyone knows what the orchestra stands for and what it has already accomplished. New York concert-goers are also happily familiar with the enviable record Mr. Schelling has made for himself. But this concert was different from other concerts in that Mr. Noyes recited his poem before the orchestra played the composition on which it is based. The effect was unique; it impressed the audience deeply. No one could have approached his task with greater simplicity than Mr. Noyes did, and this absence of personal glorification made his share in

(Continued on page 24)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

GALLI-CURCI

SCHIPA

TIBBETT

RETHBERG

MENUHIN

MANAGEMENT
Evans Salter

113 WEST 57th ST., N. Y.
Division Columbia Pictures Corporation
of Columbia Broadcasting System

Key to Abbreviations

C. H. Carnegie Hall
M. O. H. Metropolitan Opera House
M. S. G. Madison Square Garden

RADIO CITY THEATRES APPROACHING THEIR DEBUT

Gigantic Music Hall to Open on Dec. 27, with RKO Roxy Following by Two Days—Erno Rapee to Be Director of All Musical Activities — Joseph Littau a Conductor on Music Staff of Twelve—Theatres Are Ultra-Modern — Comfort and Beauty Equally Served

WITH one of its towers climbing higher every day, and two theatres so nearly completed that they may be visited by fortunate "friends of friends," Radio City in Rockefeller Centre is on the eve of its coming out party. Many have believed that the great project in the heart of New York's midtown would never be finished; even with visual evidence to the contrary, they clung to the idea that it was all a myth.

But now we have definite dates to inform us that that idea has materialized after all; that the fabulous place is to be a reality.

Roxy (S. L. Rothafel), director of Radio City Theatres, has announced that Music Hall, a colossal theatre seating 6,200, designed for variety shows, will open on the evening of Dec. 27. Two nights later, the RKO Roxy, the theatre for moving pictures and entertainment of "a Chauve Souris" type, will open its doors to the public.

Rapee Is Musical Director

The combined executive and production staff, larger than that of any theatre director in the United States, also exceeds any staff that Roxy has ever had in his twenty-three years as a showman.

Music will play a large part in both of the theatres.

Erno Rapee will be general musical director, and will have two symphony orchestras under him, the Musical Hall orchestra of 100, and the RKO Roxy orchestra of fifty pieces.

In addition to leading the orchestras, he will have charge of musical programs for both theatres and will plan radio broadcasts as well.

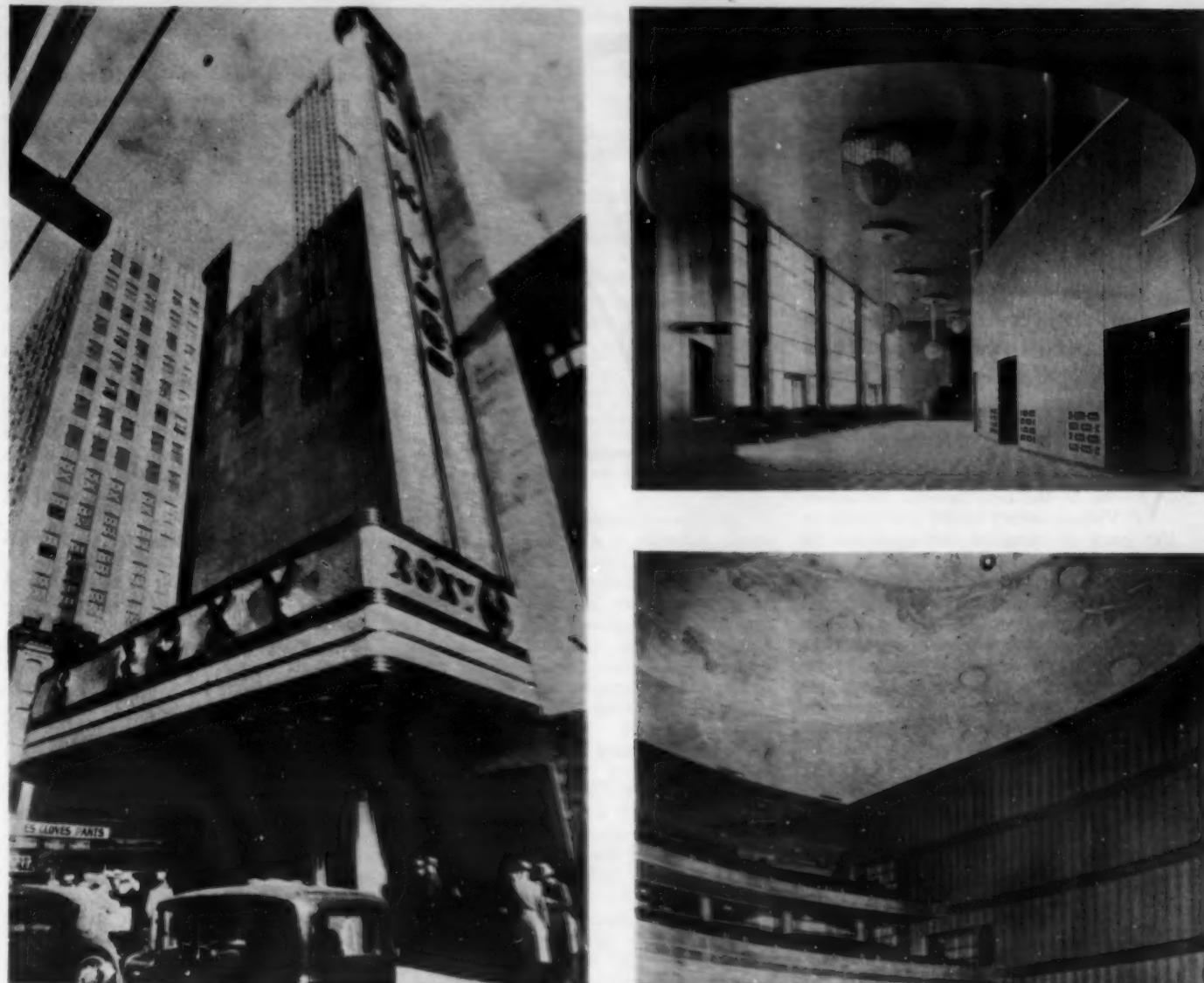
Littau a Conductor

Mr. Rapee will have a staff of twelve men. Conductors include Joseph Littau, conductor for over three years at the original Roxy Theatre, and for the past two seasons conductor of the Omaha Symphony Orchestra; Macklin Marrow, who has conducted for the Intimate Opera Company as well as for the Newport Symphony Orchestra, and is the composer of the incidental music for the recent Robert Edmond Jones production of *Camille*; and Charles Previn, director of the original Camel Hour on WJZ, a conductor at the original Roxy Theatre, and more recently director of the St. Louis Municipal Opera.

These conductors will alternate between the two theatres, according to Jules Cocoza, orchestra manager for Roxy since 1926.

Other Staff Departments

The chorus director for both theatres will be Leon Rosebrook, formerly director of the Municipal Chorus School of the St. Louis Municipal Opera, and thereafter a staff conductor for NBC. Mr. Rosebrook has been a member of Roxy's staff intermittently since 1929. The associate chorus director will be



Max Herzberg, composer, vocal coach, and for four years director of chorus for Roxy.

In charge of radio broadcasts from Radio City Music Hall studios will be Leo Russo, who has previously served in this capacity at the former Roxy Theatre. He is also a composer and was accompanist to Ernestine Schumann-Heink on her most recent tour.

Staff composers and arrangers include Ferde Grofé, Maurice Baron, Deszö d'Antalfy, Earle Moss and Otto Cesana. A staff organist will be Lew White, a member of Roxy's Gang.

The Radio City Theatres musical library, containing a large number of rare unpublished scores and arrangements, will be in charge of Richard Zimmerman, now a member of Rapee's staff at NBC. In addition to the library, the musicians' quarters of the theatres will include a luxuriously furnished clubroom and rest-rooms decorated, like the rest of the theatre, in the modern manner.

The production department includes: Leon Leonidoff, director of production; Russell Markert, director of the Roxyettes; Florence Rogge, directress of ballet; Lasar Galpern, associate ballet-master. Martha Graham will be in charge of modern dancing and Russell Markert of line and precision dancing.

The art department consists of Robert Edmond Jones, art director, settings and costumes; James Reynolds, associate designer; and Hattie Rogge, costumes.

Features of the "Baby" Theatre

Both theatres offer the ultra-ultra in modernism. Architects and artists, de-

Views of the New RKO Roxy Theatre. Left, Above, the Exterior; Right, Above, the Lobby, Where Stream-Line Art Decidedly Sets-Going; Below, the Oval Auditorium, Showing the Staggered Mezzanines and the Wood-Panelling Walls.



signers and decorators of the latest stamp, have been pressed into service. This writer had the privilege of going through the RKO Roxy—the "baby theatre" as it is called, although its seating capacity of 3,700 makes it a somewhat Gargantuan infant. It has features that are entirely new to this country, and it will be an eye-opener to the public. Three keynotes have been aimed at—and struck—modernity, comfort and simplicity. With all its startling points, the theatre is most harmonious, pleasing and comfortable.

Of perhaps paramount interest in the oval auditorium is the wall-covering, which is made of a thin veneer of wood, overlaying acoustically treated material. It is this, and the receding mezzanines, which take the place of overhanging balconies, which give the really vast theatre its aspect of intimacy. Lighting is, of course, complex and varied; the seats are comfortable; the vision excellent from all parts of the house.

These are some of the things to watch for: a lobby which is startlingly

reminiscent of a huge ocean liner; leather wall-coverings on one of the grand stairways; the Steichen photograph-murals in the men's smoking room; the interesting treatment of glass and metal; the amusing lounges—most especially the "Footsteps on the Sands of Time" one, which is called by the staff "the Horatio Alger Room." Here on the walls are portrayed very impressionistically the exploits of a half-dozen "great" ones—Marconi, Edison, Lindbergh and the man who invented the motion picture camera, for example. These are supposed to be an inspiration to the young folks.

F. Q. E.

Boston Symphony to Play New Work by Arthur Farwell

EAST LANSING, MICH., Dec. 5.—The recently-completed Prelude to a Spiritual Drama by Arthur Farwell, head of theoretical subjects in the music department of Michigan State College, will be performed by the Boston Symphony Orchestra under Serge Koussevitzky.

IN VIENNA: THE OLD WORRIES, THE OLD GLAMOR

Opera Handicapped by Lack of Funds—Authorities Refuse to Pay for New Mounting for Magic Flute and No More Money Will Be Spent Until End of Fiscal Year—Heger's Bettler Namenlos Produced with Settings Made from Old Materials—Favorite Singers and Players Welcomed on Their Return—Scherchen Works Wonders with Young Orchestra

By DR. PAUL STEFAN

VIENNA, Dec. 1.—In November, one of the best months for art in Vienna, every effort was made on the part of musical entrepreneurs to curry favor with the public. The Opera, always handicapped by lack of funds, did the best it could. It wanted to produce *The Magic Flute* in September in a new scenic dress, but good intentions were delayed, and then it became known that, owing to the unfavorable condition of state finances, the authorities would not grant the necessary money.

A controversy raged in the newspapers over the question of whether new settings and costumes were needed. In an interview which aroused much comment, Lothar Wallerstein, the chief stage manager of the Opera who is also in a sense a co-director with Clemens Krauss, said that the public wanted a feast for the eyes as well as for the ear and that certain settings which were sixty years old might fall to pieces if they were used. He added that use of out-moded settings would force on the public a style of presentation which did not accord with modern ideas. It should be remembered, he argued, that the entire cost of staging amounted to only three per cent of the total budget.

The Minister of Finance had his way, however, and no money will be spent for stage productions until the end of the fiscal year.

Halévy's *Jewess* Revived

The Opera then revived *The Jewess* to please the new and excellent tenor Volker. There were no new settings; no new costumes. Half the score and much of the ballet was cut; but under Egon Pollak a dashing performance resulted, to which Marie Gutheil-Schoder, excellent singer and actress (now only stage directress); contributed a great deal. We found the work somewhat dusty, but nevertheless enjoyed the beautiful voices.

Then, as the first novelty, came *Bettler Namenlos* by Robert Heger. I do not want to repeat what was said a few months ago after the first world performance of this work in Munich. *Bettler Namenlos* is an opera of the world of Homer, and even if the principals or the scenes are not specifically named, everybody knows that the nameless beggar is the returning Odysseus, who, only through Robert Heger, has been invested with the glamor of the Christian Knighthood of the Holy Grail.

Very beautiful and noble music by a man of ability, reminiscent of Wagner, Strauss and Pfitzner but nevertheless the work of a distinct in-



Richard Tauber Returns to the Vienna Opera and Is Also Heard in Concert

dividuality accompanies the action. This music provides a grateful task for the orchestra and great problems for the singers. In contrast to the Munich performance, the work was conducted not by the composer but by Clemens Krauss. Lothar Wallerstein and Alfred Roller were in charge of the stage settings, and in order to save expense old materials from the stock on hand were remodelled. The best singers of the ensemble were Max Lorenz, Richard Mayr, Alfred Jerger, Viktor Norbert; Mmes. Ursuleac, Rünger and Adele Kern. All worked with a special zeal for Heger, who enjoys the greatest popularity with the singers as well as with the opera orchestra, in which he has been active for so many years. The result was an outright triumph. The audience at the first performance applauded for half an hour, thus prolonging the duration of the performance by just that much time.

Richard Tauber's Return

Twice the stage of the Opera was graced by Richard Tauber, who had been absent for several years. One was curious to see whether all his singing in operettas, and in the "talkies," had spoiled him, but one was agreeably surprised. Tauber still is incomparable as Don Ottavio in *Don Giovanni*. He also sang in Kienzl's *Evangelimann* and gave a concert in which he soon switched over to the music of operettas. Of course every number had to be repeated two or three times. E. W. Korngold accompanied him. Lehar appeared in person on the stage and the public enjoyed it immensely.

Another favorite singer, Georges Baklanoff, has been in Vienna for several weeks. Although he is at home almost everywhere, Baklanoff has a particular affection for this city, for he spent happy years of his life here as a member of what was then the Imperial Opera and made many friends. Baklanoff was engaged by the Volksoper to create the title role of d'Albert's Mr. Wu at the first performance here, and also appeared in his best parts, such as *Escamillo*, *Scarpia* and *Rigoletto*.

Mr. Wu Does Not Please

So far as Mr. Wu was concerned, readers of *MUSICAL AMERICA* have already heard about the world premiere at Dresden. Regarding the Vienna premiere, the only thing that can be said is that, with all the respect which we have and will continue to have for d'Albert, the work pleased almost not at all—and that goes for press as well as public.

The presentation was excellent. Baklanoff was incomparable. Everybody declared him to be a remarkable actor, who, even without a voice, would be a great stage artist. But Baklanoff could not further the success of Mr. Wu, and the opera had only four performances.

The Volksoper has paid dearly enough for its willingness to sacrifice itself, and since it is not getting any money from anybody, it again diligently produces operettas.

Another artist heard at the Volksoper was the excellent French tenor, Burdin, who had a great success as *Don Jose*. Other international celebrities welcomed here were Alfred Cortot, Mischa Elman, Erika Morini, and the wonder-child Ruggiero Ricci—but the greatest triumph of the violinists was won by Morini, who played even better than usual, especially in the *Beethoven Concerto*.

For the first time, we welcomed Pierre Monteux, who scored a victory. His clear manner of conducting and giving cues, the magnetism of his personality, his model program (Handel, Debussy, Dukas and Stravinsky), all contributed to produce miracles. Even the orchestra has seldom played so well. Unfortunately, one does not hear any news of his speedy return. Monteux brought a very talented young French pianist, François Lang, who played beautifully in a recital of his own.

Hermann Scherchen kept all the promises which he made at the beginning of the season, giving several studio evenings and a public concert. The interest of a numerous and entirely different public than one sees as a rule was almost overwhelming—but even that was not enough in comparison with his achievement. From the



Pierre Monteux, Acclaimed On His First Visit to Vienna

numerous good musicians who can be found easily among young people, Scherchen gathered an orchestra, which, following a very few rehearsals, played with a precision and dash comparable to organizations that have functioned for years. Undoubtedly this success was due to the enormously suggestive conducting power of Scherchen, as well as to his strong personality.

Unfortunately he must leave us again. It seems to have occurred to nobody to bind him to this city by some definite contract. Vienna urgently needs a personality of his calibre, an organizer of his force and a man of his ability. One does not want to believe that such a great opportunity has been finally missed, but Scherchen cannot return before February in any case.

ALL-BRAHMS LIST GIVEN IN PORTLAND

Spalding Is Soloist Under Baton of van Hoogstraten in Fine Performance

PORTLAND, Ore., Dec. 5.—Willem van Hoogstraten, Albert Spalding and the Portland Symphony Orchestra gave an all-Brahms program at the auditorium on Nov. 21. A stirring rendition of the Academic Festival Overture preceded the Violin Concerto, played by Mr. Spalding. Scintillating brilliance marked the allegro passages, and reverential musicianship impressed in the slow movement. Mr. van Hoogstraten co-operated with the soloist in his accustomed masterly way and gave the First Symphony a significance that only a lover of Brahms music could impart.

The informal lectures in the wing of the Auditorium preceding the concerts are a successful attraction. Nelle Rothwell May was the lecturer for this event. Leading themes were illustrated by Jean Doyle and A. M. Schuff, violinists; Robert Millard, flutist, and J. E. Waitt, horn player.

The first of the matinee concerts took place on the preceding Sunday. Compositions by Nicolai, Mozart, Wolf-Ferrari, Smetana, Wagner, Johann Strauss and Borodin were played. William Robinson Boone was the lecturer.

Give Intimate Recitals

Hubert Sorenson, violinist, and Abraham Weiss, violinist, of the Neah-Kah-Nie String Quartet, assisted by

Ralph Linsley, pianist, were heard at the Neighbors of Woodcraft Hall on Nov. 12.

In the same place, Winifred Willson Quinlan, soprano, with Frances Striegel Burke at the piano, appeared in a recital on Nov. 19.

Four young musicians, Helen McCartney, soprano; Jerome Krivanek Baker, contralto; Alfred Leu, tenor, and Merwin Dant, baritone, gave a program on Nov. 20. May Van Dyke was the accompanist, and the Oregon Federation of Music Clubs the sponsor.

The Oregon Chapter of the American Guild of Organists, Lucien Becker, dean, presented its first fall program at Peninsula Lutheran Church on Nov. 6.

Vicente Escudero, dancer, with Carmita and Carmela, appeared at the Auditorium on Nov. 14 under the Steers-Coman management. Luis Mayoral, guitarist, and A. Guridas, pianist, accompanied.

JOCELYN FOULKES

Bach Festival at Bethlehem Is Cancelled for 1933

BBETHLEHEM, Pa., Dec. 5.—There will be no Bach Festival here next year, owing to the ill health of Dr. J. Fred Wolle, conductor of the Bach Choir. "Dr. Wolle's physician has determined that it will be impossible for him to resume rehearsals, and a festival in 1933 is therefore out of the question," it is stated by Ruth M. Linderman, the choir's president.

KRUEGER TO DIRECT N. Y. MUSIC GUILD

New Organization Will Produce Opera Intime and Rare Stage Works

Karl Krueger, former conductor of the Seattle Symphony Orchestra, has become the artistic director and conductor of the newly-organized New York Music Guild, which plans for the immediate future a series of four evenings of opera intime at which a number of rare stage works will be produced. The New York Music Guild has been organized to achieve in the field of music something of the same purpose realized by the Theatre Guild in the domain of drama. In its full scope it will draw upon the resources of the symphony, opera intime, pantomime, ballet and chorus and not limit its activities to opera intime. For the present season, however, its program will be as follows:

Monteverdi's *Il Combattimento di Tancredi e Clorinda*, with marionettes; *Baby at the Bar*, by Grosz, and Wolf-Ferrari's *The Secret of Suzanne*, Jan. 25.

Gluck's *The Cadi Deceived* and de Falla's *El Retablo de Maese Pedro*, Feb. 8.

Rimsky-Korsakoff's Mozart and Salieri and Stravinsky's *Pulcinella*, Feb. 28.

Albeniz's *Pepita Jiminez*, March 14.

Modelled After Vienna Performances

Ballet and pantomime will be in the hands of Michel Fokine. The puppetry will be done by Remo Bufano. Mr. Krueger will conduct all performances. The ballroom of the Waldorf Astoria will be used for the representations. Mr. Krueger is authority for the statement that the performances will be modelled after the famous performances of opera intime given by the Vienna Opera in the Redoutensaal of the Vienna Hofburg, the former imperial palace. Settings are being made especially for these performances. When adequate English translations are to be had, these will be used. Singers, mimes and dancers will be selected for their



Karl Krueger, Who, as Artistic Director of the Newly Organized New York Music Guild, Will Conduct Performances of Opera Intime

particular ability for exquisite work in a small frame, which Mr. Krueger regards as "representing opera in its most aristocratic form."

In its membership plan, the New York Music Guild is patterned after the New York Theatre Guild and plans to give the lover of music similar advantages in the form of unusual presentations of rare works of artistic value, carefully prepared, at a nominal subscription fee.

Mr. Krueger is credited with having been the American pioneer in this type of opera production, by reason of his series of performances on the Pacific Coast in 1927. He is a pupil of Fuchs in composition and of Nikisch in conducting. He became assistant to Franz Schalk at the Vienna Opera and in 1927 returned to this country to assume the conductorship of the Seattle Symphony. Under his direction the Seattle orchestra became one of the major symphonic ensembles of America. Mr. Krueger has appeared as guest conductor with the Los Angeles Philharmonic, the Philadelphia Orchestra and in Hollywood Bowl, as well as with leading orchestras abroad.

own directions for the execution of ornaments, the first sketches of the Prelude in C and several of the Inventions.

The concert was given primarily to raise funds toward the purchase of the manuscript, and prominent musicians of New Haven took part. Works performed included *Nun Komm, der Heiden Heiland*, a cantata for the first Sunday in Advent; the Concerto in D Minor for piano and orchestra, and the Sonata in C Major for two violins and piano. Taking part were Ellsworth Grumman, pianist of the faculty of the School of Music; Hildegard Donaldson and Hugo Kortschak, violinists; Grace Donovan, soprano; Herbert Becker, tenor; Carl Lohmann, bass, and a student orchestra conducted by Richard Donovan.

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MILES KASTENDIECK

SEASON BEGUN BY NEW HAVEN FORCES

Thirty-Ninth Year Is Opened by Smith—Bach Works Are Featured

NEW HAVEN, Dec. 5.—David Stanley Smith conducted the New Haven Symphony Orchestra at the opening of its thirty-ninth season in Woolsey Hall on Sunday, Nov. 13. On the program were Mozart's Jupiter Symphony and the Enigma Variations of Elgar. The soloist was Estelle Crossman, pianist, who graduated from the Yale School of Music in 1928 and has held a scholarship from the Juilliard School of Music, studying under Alexander Siloti. She gave a commendable performance of Liszt's Concerto in E Flat.

A feature of the Bach festival concert held in Sprague Hall on Nov. 15 was the playing by Bruce Simonds of pieces from the manuscript of the *Clavierbüchlein von Wilhelm Friedemann Bach*. This manuscript, regarded as the most important of Yale University's recent acquisitions, contains Bach's

own directions for the execution of ornaments, the first sketches of the Prelude in C and several of the Inventions.

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Boston Hears Novelty by Schmitt

Composer Is Piano Soloist in His Symphonie Concertante— Recitals Given

BOSTON, Dec. 5.—Residents need find no fault with the quality of the concerts and recitals offered during the past fortnight, even though the quantity may not have reached heroic proportions. The Boston Symphony Orchestra continues to present programs of surpassing interest under Serge Koussevitzky, the concerts of Nov. 25 and 26 having Florent Schmitt as piano soloist in a premiere of his *Symphonie Concertante*. The list was as follows:

Ballet Suite Lully
Symphonie Concertante for Piano and Orchestra, Op. 82 Schmitt
(First Performance) Mr. Schmitt
Symphony No. 2 in D, Op. 43 Sibelius

Happy indeed the inclusion of the graceful dances by Lully, in arrangements by Felix Mottl and Theodore de Lajarte, each of whom, being sensitive and sensible musicians, made no attempt to "arty up" the ingratiating tunes which delighted Louis XIV. In performance, one noted an equal absence of exhibitionism, which allowed the music to speak for itself, through the medium of carefully modulated orchestral color.

Pursuit of the Unusual

We were prepared, in a measure, for the opening dissonances of the *Symphonie Concertante*, and since they are consistent with the harmonic scheme developed by Mr. Schmitt, we accept them as sincere manifestations of his art. Yet in his exuberant pursuit of the unusual, the composer has produced a piece containing sadly mixed metaphors. It is conceivable that were the *Concertante* subjected to the red ink of the musical "theme reader," it would return to its author as generously illuminated as a Fifteenth Century missal.

Mr. Schmitt both rides the whirlwind and floats upon the waters of a millpond. He wanders through pleasant glades (occasionally) and without warning is suddenly up and off on a mad dash with *Phaeton*. Such abrupt transitions in mood are disconcerting even to the most patient listener. In this instance, they appear to offer evidence of a singular self-consciousness on the part of Mr. Schmitt, who seems fairly well determined to conceal, if possible, his inmost thoughts.

That he does not always succeed, however, is revealed in the slow movement of the piece, which contains some beautiful measures, if we may be allowed to judge them by accepted musical standards. This movement evoked sincere applause from an audience which, for the most part, found its keenest pleasure in the extreme virtuosity of Dr. Koussevitzky and his men, who do not deny that in this work, dedicated to them, Mr. Schmitt has supplied the most difficult score they have yet undertaken.

Sibelius's *Symphony* came to a masterly performance. It is, to some listeners, probably of less interest than the First Symphony, yet it proved both charming and consolingly lucid.

From Bach to Stravinsky

A chronological study of symphonic works, beginning with Bach and ending with Stravinsky, has been outlined by Dr. Koussevitzky for the orchestra's Tuesday series. The first program,

given on Nov. 22, was as follows:

Brandenburg Concerto No. 2, in F. Bach
Solo violin: Richard Burgin; flute: Georges Laurent; oboe: Fernand Gillet; trumpet: Georges Mager.
Symphony in G, Surprise Haydn
Symphony No. 7 in A, Op. 92. Beethoven

Prolonged applause greeted Dr. Koussevitzky as he faced this first Tuesday group, and as good wine needs no bush, neither does this orchestra or its conductor need further recommendation at this writing. The afternoon was one of sheer enjoyment.

Success of People's Symphony

The People's Symphony Orchestra, Thompson Stone, conductor, gave its second concert in Jordan Hall on Sunday afternoon, Nov. 20. Marie Murray, contralto, was the soloist. The program follows:

Overture to *The Bronze Horse* Auber
Symphony No. 4 in F Minor Tchaikovsky
Aria, I Have Lost My Eurydice Gluck
Mrs. Murray
Symphonic Poem, *Phaeton* Saint-Saëns

On the whole, this was a more successful concert than that of two weeks ago. Mr. Stone wisely selected material well within the capacities of his men; and, coincidentally, presented music which has not too frequently been heard in Boston. Auber's overture, for instance, is unintentionally amusing but nevertheless worth consideration, while the symphonic poem of Saint-Saëns does not fray with age as do some of the works of his contemporaries. The Tchaikovsky symphony evidently pleased those whose allegiance to this composer remains steadfast, and of Mrs. Murray it is pleasant to write that she was well received and that she is one of Boston's own singers.

Notable Recitalists

Notable among recitalists was Sergei Rachmaninoff, pianist, in an unusual program of fantasias in Symphony Hall on Nov. 29. Another notable pianist, unheard in Boston for two years, was Nikolai Orloff, who played in Jordan Hall on Nov. 20 and who has acquired the knack of presenting his composers and not himself. Other pianists heard at Jordan Hall have included Howard Goding and Ruth Culbertson, each in orthodox programs.

Outstanding among the singers recently heard was Lucrezia Bori, in recital on Nov. 16 at the Hotel Statler, with the assistance of Frederick Bristol.

Grace Leslie, contralto, appeared in the Copley-Plaza Hotel on Nov. 21. She confirmed an earlier and very favorable opinion of her work, and once more gave real enjoyment to a capacity audience. The accompaniments of Clifton Lunt should receive special mention.

On Nov. 15, Anne Eagleston Kydd gave one of her unimitated programs of *Song Americana*, a thoroughly delightful entertainment combining the spoken word with songs of unusual merit. Edwin Biltcliff supplied accompaniments of high order.

And last, but by no means least, came the New English Singers, on Nov. 27. Their program was decidedly refreshing, both in worth-while material and simplicity of performance.

GRACE MAY STUTSMAN

Elshuco Trio to Give Giorni Work

Aurelio Giorni's Quintet in A Minor will be played by the Elshuco Trio, assisted by Edwin Ideeler and Conrad Held, at their second concert in the Engineering Auditorium on Dec. 13. Members of the trio are Mr. Giorni, Karl Kraeuter and Willem Willeke.

Concert Events on the Increase in Manhattan's Halls

Many Recitalists and Organizations Bring World's Best Music to New York's Music-Loving Public — Elisabeth Rethberg Delights in Song Program — Katherine Bacon Gives Postponed Recital — Iturbi Makes Seasonal Debut — Lotte Lehmann Heard in Carnegie Hall

A CROWDED calendar of concerts and recitals has been the order for the past fortnight and much good music has been heard. The Musical Art Quartet was applauded in an artistic concert. Guy Maier gave two excellent programs, Amy Ward Durfee began a series of historical song recitals and Robert Goldsand closed one of piano recitals. John Charles Thomas appeared in a costume program at the Waldorf Astoria. The Sinfonietta of New York and Barrere Little Symphony were both heard in interesting lists of unusual works.

Inez Lauritano Makes Debut

Inez Lauritano, violinist, one of this season's Naumburg Musical Foundation Prize winners, gave her debut recital in the Town Hall on the afternoon of Nov. 21, with Walter Golde accompanying.

Miss Lauritano did not go far afield for her program. The D Minor Sonata of Brahms was the first work, after which she played the Prelude and Fugue from Bach's G Minor Sonata for violin alone.

Deis, pianists, and the Perolé String Quartet, whose members are Joseph Coleman and Max Hollander, violins; Lillian Fuchs, viola, and Julian Kahn, 'cello.

The Quartet began the program with Boccherini's work in A Major, Op. 33, No. 5, and later gave that by Schumann, also in A Major, Op. 41, No. 3. Mr. Gridley's first group was of four songs by Charles T. Griffes, entitled *Waikiki*, *The Lament of Ian the Proud*, *Thy Dark Eyes to Mine* and *The Rose of the Night*, all of which he sang extremely well. He later gave Carpenter's settings of the Tagore *Gitanjali* with equal artistry. The final piece was Mr. Schelling's *Divertimento* for piano and quartet in which the composer played the solo part. Mr. Deis's accompaniments were of high merit in Mr. Gridley's song groups. H.

Diaz Tuesday Afternoon

The first of the Rafaelo Diaz Tuesday afternoon musicales in the Waldorf Astoria was given by Claudia Muzio, soprano, the Sinfonietta of New York, Quinto Magagnini, conductor; John Kirkpatrick, pianist, and Charles Purvey, accompanist.

Mme. Muzio, formerly of the Metropolitan and Chicago Civic Opera companies, was heard in arias from *Tosca* and *Cavalleria Rusticana*, and in songs by Crist, Rabey, Debussy and others. The Sinfonietta began the program with Mr. Magagnini's Cuban Rhapsody, Strauss's *Roses from the South*, and a Rondo by Prince Louis Ferdinand, in which Mr. Kirkpatrick played the solo part.

Both the ensemble and Mme. Muzio were received with tumultuous applause by the large audience. J.



Lipnitski, Paris

Florent Schmitt Made His American Debut Under the Auspices of the League of Composers

The most interesting playing, however, was in the Beethoven with its Russian flavor. There was much applause from a large audience. H.

Chaliapin's Second Recital

For his second New York recital on Nov. 23, Feodor Chaliapin gave the same sort of program which he has sung for a number of years. There was *The Song of the Flea*, of course, the Catalogue Aria from *Don Giovanni*, *The Government Clerk* and others. Mr. Chaliapin held his auditors spell-bound by his singing and when he let himself go there was much of the artistry that has been unique for so long.

Assisting was John Corigliano, violinist, who played the *Symphonie Espagnole* of Lalo and shorter pieces, accompanied by Willy Schaefer. Ivan Basilewsky accompanied Mr. Chaliapin. U.

Goldsand Closes Series

Robert Goldsand, pianist (T.H.), Nov. 23, evening.

Variations on a Theme by Handel...Brahms Prelude and Fugue (for left hand only).....Reger Jardins sous la pluie; Serenade for the DollDebussy SevillaAlbeniz Vers la flammeScriabin March, from *Exotikon*Novak Cubande Falla Butterfly WaltzScott MazurkaSzymanowski Allegro barbaroBartok Pro moderato, from Suite, Op. 45Neilaen Jeux d'eauRavel Klavierstück, Op. 11, No. 2Schönberg CarillonCasella Danse russe, from *Petrouchka*...Stravinsky

This was the third and last of Mr. Goldsand's recitals of music composed in the last 250 years. During the series he has gone a long distance and done so with artistry as well as technique that could hardly have been surpassed. In this particular program, he exhibited a restraint

that was not only commendable in itself but added much to the interpretation of a very difficult list of works. Mr. Goldsand's audience was obviously in perfect sympathy with him, as was evidenced by loud and prolonged applause. D.

Miss Bacon's Postponed Recital

Katherine Bacon's piano recital, postponed from last month, was given in the Town Hall on the afternoon of Nov. 26, attracting the large audience which has become the order of things at her appearances. Miss Bacon's program was a conservative one beginning with Franck's *Prelude, Chorale and Fugue* and including a group of Brahms, the four Chopin ballades and three Ravel pieces in conclusion.

Miss Bacon's playing grows in depth from season to season. Technically she has always been more than adequate. The three Brahms Intermezzi require something more than mere technique and even endless study will give. This quality was obviously present in Miss Bacon's playing of them, making the result singularly successful. The Chopin Ballades were played with impeccable clarity and the Ravel works had the necessary atmosphere which made them a highly interesting contrast with the preceding heavier works. D.

Maier Begins Musical Journeys

Fine adaptability was shown by Guy Maier at the first of two Musical Jour-



Guy Maier Was Heard in Two Unique Recitals During the Past Fortnight

neys he gave in the Barbizon Plaza on the afternoon of Nov. 27. In view of the fact that both adults and children were present in large numbers, Mr. Maier altered the arrangement of his program to please both classes, and succeeded thoroughly. A *Musical Journey to Bavaria and Austria* was the title chosen for the occasion. Under this heading Mr. Maier played the piano, gave verbal explanations and illustrated his material with screen pictures.

Compositions interpreted by him with warm tone and crystal clarity were Mozart's *Fantasia* in C Minor and *Turkish March*, together with other works by the same composer, one of which was the little piece Mozart wrote at the age of three. Debussy's *Romance of the Toy Box* was also on the list, and Brahms and Schubert came in for a just share of attention. Mr. Maier's slides are excellent, and his descriptive powers keenly vivid. Altogether, whether the lecturer-pianist was talking or playing, the effect was wholly happy. V.

Introducing Florent Schmitt

League of Composers, presenting Florent Schmitt, composer and pianist. Solo (Continued on page 20)



The Perolé Quartet Appeared at the Second Beethoven Association Concert

Lalo's *Symphonie Espagnole* and three shorter works.

Abundant talent was evident together with well-grounded technique and, for the most part, a comprehending and musically approach toward the works played. Miss Lauritano undoubtedly has ability far above the average and is, as well, already far on the road to being a useful and interesting concert artist. D.

The Beethoven Association

The second concert of the Beethoven Association's series in the Town Hall on the evening of Nov. 21 was given by Dan Gridley, tenor; Ernest Schelling and Carl

Musical Art Quartet in First Concert

Musical Art Quartet (T. H.), Nov. 22, evening.

Quartet in A Minor, Op. 33, No. 3...Dohnanyi Fugue from Quartet in E Flat Major, Op. 109Reger Quartet in F Major, Op. 59, No. 1...Beethoven

This organization, rapidly making a secure place for itself, is composed of Sascha Jacobsen and Paul Bernard, violins; Louis Kaufman, viola, and Marie Romaet-Rosanoff, 'cello.

The playing of all three pieces was of a high order, the Dohnanyi having remarkable vigor and the Reger Fugue a clarity which brought out its best features.

Key to Abbreviations

C. H.	Carnegie Hall
T. H.	Town Hall
B. P.	Barizon Plaza
Ch. H.	Chalf Hall
E. A.	Engineering Auditorium
J. S. A.	Juilliard School Auditorium
R. H.	Roerich Hall
S. H.	Steinway Hall
W. A.	Wanamaker Auditorium
W. A. B.	Waldorf Astoria Ballroom



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Gabrilowitsch Wins Right to Speak at His Concerts by Landslide Vote

Symphony Audience Prefers Verbal Program Notes—Handel Work Acclaimed

DETROIT, Dec. 5.—The more or less heated controversy over whether or not Ossip Gabrilowitsch should make speeches at the subscription concerts of the Detroit Symphony Orchestra was apparently settled beyond any doubt at the concert of Thursday, Nov. 24, when the orchestra and the Detroit Symphony Choir gave the first local performance of Handel's oratorio, *Alexander's Feast*. The performance was repeated next day.

Mr. Gabrilowitsch replied to recent newspaper criticism which claimed that the director's preliminary remarks in connection with certain compositions were unfair and prejudicial and also that they were in poor taste since the concert hall was the place to listen to music and not to lectures. The situation had been brought about through the lack of funds to print the usual detailed program notes.

To Speak or Not to Speak

In the midst of his talk on Alexander's *Feast*, Mr. Gabrilowitsch suddenly stopped and asked, "By the way, should I go on with my speech?"

Applause.

"Should I stop making speeches?" He smiled.

Again applause.

"I really want to know," he pleaded.

He decided he would settle the question at once, and asked all who objected to his talks to rise. These talks would be given only occasionally, he added.

A careful count revealed twenty-two.

He did not ask those who wanted the speeches to stand.

Because there were many vacant seats, Mr. Gabrilowitsch estimated there were 1,500 persons in the Auditorium. Orchestra Hall holds slightly more than 2,200.

"Let me see," the director mused. "Twenty-two from 1,500. That leaves

1,478. A landslide I should say. Certainly a majority."

Mr. Gabrilowitsch glowed with his victory, but at once informed his audi-

part for organ and also a short though unrelated organ interlude toward the end of the work.

On Saturday, Nov. 26, Mr. Elmore was soloist with the orchestra, and revealed at once his extraordinary gifts. He is one of the outstanding young American musicians of the day, an artist who should enjoy a long and envied success.

than 2,000 youngsters were guests of the symphony society at each of these events. Mr. Kolar directed and Edith Rhett Tilton provided the explanatory notes.

Dorothy Miller Duckwitz, Detroit pianist, gave the second artist concert of Sunday afternoon series, on Nov. 27, at the Women's City Club.

Dalies Frantz, of Ann Arbor, winner of last year's symphony auditions for piano, and who recently won considerable success at his New York debut, appeared in an invitational recital on Sunday evening, Nov. 27, at the Seven Arts Academy.

HERMAN WISE

DEPARTMENT OF MUSIC DISSOLVED IN BERLIN

Leo Kestenberg, Instrumental in Modernizing Teaching, Dismissed from Ministry of Fine Arts

BERLIN, Dec. 1.—Considerable feeling has been aroused in Berlin through the dismissal of Prof. Leo Kestenberg from the Ministry of Fine Arts and the dissolution of the department of music formerly under the cognizance of this ministry. Professor Kestenberg has done inestimable service in furthering and modernizing music instruction in the schools, and some years ago was principally instrumental in effecting the enactment of legislation providing for the compulsory registration and licensing of private music schools and music teachers, thus bringing all private music pedagogy directly under Prussian State control.

He was also responsible for the appointment of Ferruccio Busoni, Franz Schreker and Arnold Schönberg to the State Academy of Music in Berlin, in keeping with his very active interest in the advancement of contemporary music. The Kroll Opera in Berlin under Otto Klemperer was also one of his responsibilities.

Although this sweeping alteration in the policy of the ministry is attributed to a necessity for retrenchment, it seems to be generally understood that Professor Kestenberg is another victim of the political influences that recently brought about Schreker's removal from the directorship of the Academy of Music.

G. DE C.



Robert Elmore, Organist (Left), Seen with His Teacher, Pietro Yon. Mr. Elmore Had a Striking Success Playing Mr. Yon's Concerto Gregoriano with the Detroit Symphony

ence that he would talk only when something unfamiliar was scheduled.

A number of persons who have objected to the speech-making have explained that they do not take issue with the idea of the talks as such. The sharp difference of opinion arises when the music is evaluated before it has been performed. This happened with an American premiere several weeks ago. Another definite objection is the length of time devoted to the speeches, which has ranged from five to thirty minutes.

A movement has been started to have the first fifteen minutes of the evening, from 8:30 to 8:45, devoted to speeches, and then have the music begin at 8:45, with no interruptions except for intermission. Then those who do not want to listen to the verbal program notes may come at the later hour. It is doubtful, however, that this procedure will be adopted.

Oratorio Splendidly Done

Alexander's *Feast* proved about the most enjoyable work of its kind yet presented here. It is filled with humor, abounds in healthy moods and is never dull nor uninteresting. Hardly religious in character, it is nevertheless able to move its listeners to deep and reverent feelings.

The four soloists were recruited from among the natives of these parts and sang more satisfactorily than any other group of oratorio soloists in years. Those who received praise and applause for their solos were: Lois Johnston, soprano; Thomas Evans, tenor; Helen Snyder, contralto; and Fred Patton, bass.

Mr. Gabrilowitsch worked unceasingly and directed the entire performance from the keyboard. It is difficult to imagine as successful a presentation without his leadership.

The choir sounded better than at any other public appearance. Victor Kolar has fashioned this organization into one of the finest in this part of the country.

Robert Elmore, brilliant young American organist, played the small



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The National Tribute to MacDowell

EVERY American musician, creative, executive or educative, can well afford to pause and ponder the tribute which the nation pays to Edward MacDowell in the widely celebrated MacDowell week. Entirely aside from the altogether worthy and valuable service of the MacDowell Colony at Peterboro, which this celebration is in part designed to recognize and assist, we need to be brought back to the altar of faith at which one fervid and whole-souled American composer worshipped and offered up the sacrifices of his toil.

For Edward MacDowell, life was resolved to a single goal, the quest of beauty. He had no thought of revolutionizing music, no desire to astound and bewilder; he was not greatly concerned with expressing his age or being consciously American. His aim was to write some music, in the hope and the belief that within him was something at once personal and yet universal, that would speak to those who heard his music as the music of the composers he revered, whatever their nationality or their era, spoke to him. He was neither a pathbreaker nor an imitator. But he was a poet, a rarely sensitive spirit and something of a mystic, in whose music was distilled as rich a cultural heritage as the America of his day possessed; if doubtless only a fractional one, in an art already of such polyglot derivation as to perplex composers of less personal ideals.

It is this quality of the personal that MacDowell's music preserves for us today, to distinguish him from most of the American composers who preceded and followed him. Whatever his resemblances in harmonic or thematic details to European composers who were luminaries of his time, his writing possessed a quality of feeling, sometimes almost a fragrance, not to be confounded with that of any other music produced here or abroad. His craftsmanship never failed him. But—and here is the lesson of MacDowell for our time—it was ever the means and never the end. He wrote music, not penny shockers or cross-tone puzzles.

Music and the Museum Notion

GOOD music has numberless notions to survive. If it seems to come through unscathed, we suspect the reason is that many of these notions are mere play on words. They please the notionist and affect the great army of music patrons not at all. One such is the notion that the music of the past belongs in a museum. Of late, we have heard it expressed in various ways, with respect to opera, symphony, all music in fact, that has come down to us from other years. The notionist is strongly for everything that is contemporary. He believes only the newest in art represents the living spirit of humanity. If our

great grandsires are dead, so is their art. It would be agreeable and perhaps valuable to have the great grandsires embalmed, so that we could see what they were like. Failing in that, we have embalmed their art.

As our extremists see it, it is for this that museums exist. They are mausoleums of the dead. We go to them, perhaps reverently, more often merely curiously, to find out about the past. If this is true of painting, they would have us believe, it is true of music. An opera house concerned with staging works of Mozart, Wagner, Bellini, Verdi, Bizet and Gounod is a parallel for an art gallery filled with canvases by Dürer, Rubens, Rembrandt, Velasquez, Titian and Turner. Or, for that matter, a historical museum housing magna chartas, declarations of independence, emancipation proclamations, battle flags, bones of dinosaurs and astronomical clocks! Museums, the notionist admits, are useful things, but what they hold ought not to be paraded before the public as living art.

* * *

It is the public, however, that is chiefly forgotten by the notionist who would completely relegate the past for the sake of the present. The quality of life in any work of art exists only by virtue of a living response on the part of those who commune with it. Age has as little to do with it, in art, as in the existence of human beings. At eighty-six, President von Hindenburg of the tempest-tossed German Republic is very much alive. Yet every new day brings into the world those still-born children for whom life never was to be. The parallel, as represented by the music of Bach, the plays of Shakespeare, the painting of Leonardo da Vinci, in juxtaposition with much lifeless new music, new literature, and new painting is too obvious, too platitudinous, to be pursued any further. Dates may determine manner, but life or vitality in art, as in persons, is a variable in which dates are by no means the governing factor. When the public prefers old music to new, it is largely because, for that public, the old music has more life, more vitality. That preference also upsets the apple-cart with respect to the contention that it is only the contemporary art that speaks for the contemporary man—only the new that can represent him and his age. If the contemporary man finds stimulus, consolation and emotional comradeship in older music and not in what is new, there can be no question as to which speaks for him, which represents him, which is part and parcel of him in his other world of art. By all means help him to hear, grasp and appreciate new music. He needs a clear path for his affections. But if he continues to turn from choice to the music of the elder day this museum talk is little short of preposterous.

* * *

Perhaps a word should be said for museums, too. Are they necessarily such tiresome places? Are they created solely to house what has become defunct? Is there not something in the contrary idea that the very reason a work like the Sistine Madonna of Raphael is in a museum is that its quality of life is particularly strong; that only by this sort of public exhibition, in a continuing, permanent and suitable abode, can the multitudes who refresh their own lives from its fount of vitality reach it and commune with it? We can think of many more deadly things for an art product than to be a museum specimen under such circumstances. To apply the word "museum" to an opera house or to an auditorium for symphonic music merely because the repertoire may be preponderantly of the past is pretty far fetched; but even then it has in it something of the boomerang. What we need in contemporary music is more of the kind of life that has made humanity build and maintain museums; the life that abides in art creations that are among our dearest possessions.

Personalities



On the Night of Her Debut in *La Gioconda* at the Metropolitan, Rose Bampton (Left) Receives the Congratulations of Her Teacher and Sister Artist, Queenie Mario

Gerhardt—One of the best-known interpreters of the songs of Hugo Wolf, Elena Gerhardt has brought out a collection of phonograph discs containing forty-nine of the composer's finest works.

Mayr—The Austrian Republic has recently conferred upon Richard Mayr, for several seasons a member of the Metropolitan, the Great Silver Medal in recognition of his services.

Schreker—A new opera by Franz Schreker, recently completed and entitled *A Vision of Opera*, will have its first hearing shortly at the Freiburg Stadttheater.

Weingartner—The Chromatic Variations of Georges Bizet have been orchestrated by Felix Weingartner and in their new form will be played during the present season.

Furtwängler—Among the musicians from other countries who have been invited to take part next year in the festival in Moscow in memory of the 100th anniversary of the birth of Brahms and the fiftieth of the death of Wagner, is Wilhelm Furtwängler.

Wüllner—Although he is known in this country as a song recitalist, Ludwig Wüllner achieved considerable success in the role of orchestral conductor with the Lehrergesangverein of Stuttgart, leading the Fifth Symphony of Beethoven and the same composer's Egmont Overture.

Morini—At the invitation of the Austrian consul general of Egypt and Palestine, Erika Morini, the Viennese violinist who has not been heard in America for two years, will make a tour of the Near East when she has completed one of the larger Russian cities which she is at present fulfilling.

Garden—In order to see a little faster life than that abroad, Mary Garden returned to America recently from a Europe which, she said, was "all so beautiful, all quiet and peace." Miss Garden explained her continued vigor by the fact that she ate very little, "about as much as a little bird."

Smith—At one of the weekly "sings" held under the auspices of the New York Infirmary for Women and Children, Ex-Governor Al Smith made his debut as a concert soloist, singing *The Sidewalks of New York*, which was the Democratic campaign song at the time of his candidacy for the presidency. Mr. Smith also sang the verses of *The Bowery* and led the chorus.

Zimbalist—One of the most popular occidental artists with oriental audiences, Efrem Zimbalist is an enthusiastic collector of *objets d'art* of the Far East. On his recent return from China and Japan, he brought back a number of valuable medicine cases of gold, silver and jade, also a rare Japanese sword entirely of gold.

"ELEKTRA" HAS COME TO TOWN

Elektra as Viewed at the Time of its American Premiere at the Manhattan Opera House Nearly Twenty-three Years Ago. This Cartoon, Reproduced from MUSICAL AMERICA of January 29, 1910, First Appeared in the German Periodical, "Fliegende Blätter," and Pictures an Opera House in a State of Pandemonium as the Strauss Score Is Disclosed to Suffering Ears

What They Read Twenty Years Ago

in MUSICAL AMERICA for DECEMBER, 1912

"Now, There Were Giants on the Earth in Those Days"

For once, German opera was a sensation (in Chicago) when *Tristan und Isolde* was given with Nordica and Schumann-Heink at the head of the cast.

1912—

Naughty Boston!

Boston opened its arms to Louise when Charpentier's opera was sung for the first time by the Boston Opera Company.

1912—

Toeing the Mark?

(Headline) SETTING BUNYAN TO MUSIC. MODEST ALTSCHULER WRITES TONE DRAMA TO BE GIVEN WITH MOTION PICTURES.

1912—

Votes for Women!

"When I am convinced that voting is better than singing for a prima-donna,

I shall retire from the stage and enter politics as I am sure I would make a good leader," says Mary Garden.

1912—

Autres Jours, Autres Mores

"I deplore," said the late Stephen Heller on one occasion to his pupil, Isidore Philipp, "this folly of memorizing. Why play everything from memory? I have heard Liszt, Thalberg and Clara Schumann play with music in front of them."

1912—

These Temperamental Musicians!

After having divorced three wives, Eugen d'Albert has now brought suit against the fourth. Mme. d'Albert is said to be very ill in a Vienna sanatorium as the result of throwing herself from a moving train after an argument with her husband over gowns and bonnets.

1912—

VICTOR RECORDS
KNABE PIANO

Rosa Ponselle

METROPOLITAN MUSICAL BUREAU
118 W. 57th St.,
New York City

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction
D. F. McSWEENEY
113 West 57th Street
NEW YORK
Steinway Piano

The Metropolitan Elektra

(Continued from page 5)

and Halstead made the opening scene vivid, Miss Halstead's Fifth Maid being notably so.

Urbanesque Scenery

I was unmoved by Mr. Urban's scenery in his most Urbanesque manner, rather pre-war in motive, I would suggest. Nor did the stage direction of Mr. Sanine lead me to believe that he had staged Elektra very often before. The lighting was right badly handled in more than one place. The costumes by Lillian Gaertner Palmedo had much to recommend them, barring Klytemnestra's, which not even such a queen would wear; no, not even in Mycenae many, many years ago.

Under Mr. Bodanzky the orchestra played with a passion that it only infrequently displays. Whether that was partly the glow of the Straussian instrumentation, or Mr. Bodanzky's energetic interest in this vital music, future performances will disclose. Suffice it to state here that he gave us a magnificent Elektra, in which his tempi were just, his climaxes finely built, his sense of the balance of song and instruments almost without exception felicitous. After the performance he came out with the principals, as did Mr. Sanine. They called Mme. Kappel out alone at the very end, an honor of which she was deserving.

I hope Elektra remains in the Metropolitan repertoire. It has reason to. For in many ways it is the first important musical item added to the list in a considerable period. Some day they may do Salomé. Who knows?

A. WALTER KRAMER

the Metropolitan Opera Association at a recent meeting.

Mr. Eckstein founded the Ravinia Opera some twenty years ago, and it is reported that he has spent \$1,000,000 in covering the deficits resulting from its performances. The loss in 1931 was \$278,829, and \$187,884 of this amount was paid by him and Mrs. Eckstein. Performances were suspended in the summer of 1932. Mr. Eckstein's management of Ravinia included choosing the repertoire, engaging the artists and even such details as the arrangement of seats.

Rare Tchaikovsky Opera Given German Premiere in Mannheim

MANNHEIM, Dec. 2.—The first German performance of Tchaikovsky's little-known opera, *The Golden Slippers*, was given here tonight at the Opera of the National Theatres. Josef Rosenstock was the conductor.

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TEACHERS TO HEAR SPEAKERS OF NOTE

National Association's Meeting in Washington Will Cover Wide Range

WASHINGTON, Dec. 5.—A wide range of subjects will be covered in sessions of the Music Teachers' National Association, which is to hold its fifty-fourth annual meeting in this city from Dec. 27 to 30 under the presidency of Dr. Donald M. Swarthout.

Addresses on the first afternoon will be given as follows: Washington and Its Musical History, Maud G. Sewall; Amateurs May Be Musicians, John Erskine; Music in a Changing World, William Arms Fisher; The Peterboro Idea, Mrs. Edward MacDowell. Messrs. Zetin, violinist, and Tittman, bass, will furnish a musical interlude.

The first evening will be marked by the American Choral and Festival Alliance dinner and by a concert of Latin-American music in the Hall of the Americas, Pan-American Building.

Karl Gehrkens and Russell V. Morgan will preside at sessions on the morning of Dec. 28. The addresses will be the following: The M. T. N. A. and the American Composer, Sumner Salter; Grand Opera and Its Immediate Problems, Herbert Witherspoon; The Summer Camp Movement in Music, C. V. Buttlemen; The So-Called Musical Public, A. Walter Kramer. A musical interlude will be played by the Finkel Trio.

Program of American Music

In the afternoon, there will be a program of American music by the Gordon String Quartet, and Harold Bauer, pianist. The evening is to bring the annual banquet of the association, with the National Association of Schools of Music. Dr. Howard Hanson is to be the toastmaster, and William John Cooper, United States Commissioner on Education, has chosen Music in the Curriculum as the title of his address. Gladys Swarthout will sing.

A piano forum on the morning of Dec. 29 will be presided over by Ernest Hutcheson, who will speak on Mental Attitudes in Music Study. John Thompson will speak on The Average Piano Student and His Problems. Class Piano Teaching is the title of an address and demonstration to be given by Angela Diller. The annual business meeting will precede the luncheon. Francis A. Wheeler is chairman of the advisory council.

To Hold Voice Forum

The afternoon will be devoted to a voice forum, with George Ferguson presiding. His address will be on (a) The American Academy of Teachers of Singing—Its Purpose and Program, (b) Fundamentals in Vocal Instruction. Percy Rector Stephens will speak on Habit Forming Processes in Daily Life, and Albert Stoessel on The Modern Choral Festival. Mrs. Eugene Meyer will read a paper, The Westchester Festival; and G. Oscar Russell will give an address and demonstration entitled X-Ray Photographs of the Tongue and Vocal Organ Positions of Madame Bori. Groups from public schools in Washington are to sing under the leadership of Dr. Barnes.

In the evening Phi Mu Alpha (Sinfonia) will hold a banquet, and a complimentary concert is to be given by the National Symphony Orchestra with Hans Kindler as conductor.

A combined session of the Music

Teachers' National Association, the National Association of Schools of Music and Phi Mu Alpha is scheduled for the morning of Dec. 30, under the chairmanship of Dr. Swarthout, Dr. Earl V. Moore and A. W. Martin. Addresses will be the following: What May We Expect in Music Education Through Radio?, Walter Damrosch; The Place of Fraternities and Sororities in the Musical Development and Progress of the Country, Peter W. Dykema; Capacity of the Average in Music Education, George A. Wedge, New York. There will also be an address by Deems Taylor, and the musical interlude is to take the form of works for harpsichord and viola da gamba, played by Mr. and Mrs. Philip Abbas. A program of organ works and a capella singing is to be held in Central Church.

LIND ANNIVERSARY OBSERVED BY PONS

Columbus Hears Soprano Eighty-one Years After Predecessor's Debut There

COLUMBUS, Dec. 5.—Lily Pons made her Columbus debut on Nov. 4, the eighty-first anniversary of Jenny Lind's first concert in this city. Miss Pons's audience of 4,000, however, was about six times the size of the assembly which heard her predecessor. All stage and standing room in Memorial Hall was sold out by the Women's Music Club for this opening event of its fifty-first season.

The singer charmed as much with her modern French and Russian songs as with her more florid operatic airs. Four extra songs were added. Ary Van Leeuwen, flutist, was also encored after three solos. Giuseppe Bambo-schek accompanied.

Mrs. William C. Graham is president of this flourishing club; Gertrude Schneider, secretary, and Mrs. E. E. Fisher, treasurer.

Cordial Welcome for Bauer

Harold Bauer gave the first concert of the series sponsored by Capital University's Conservatory of Music in Mees Hall recently. Mr. Bauer was cordially welcomed by a capacity audience. His unshackled program was sympathetically designed for the educational benefit of his student audience, as well as for the general public here, with which he has long been a favorite. Harm Harms of the university faculty is in charge of this series.

Earl Hopkins, conductor of the Columbus Symphony Orchestra, states that the first concert of the season will be given on Dec. 11. Soloists are to be Ethel de Gomez, pianist (daughter of Victor de Gomez, first cellist of the Cleveland Orchestra), and Earl Hughes, Columbus tenor. Henry Eger is manager.

ROSWITHA C. SMITH

Frances Pelton-Jones Heard in Colonial Musicale

Frances Pelton-Jones, harpsichordist, was heard to advantage in a colonial musicale for the benefit of the Ascension Farm School at the home of Mrs. Edwards Spencer, Lenox, Mass., on Oct. 5. She was assisted by William Hain, tenor. The program included music peculiar to George Washington's time, performed in costume by Mrs. Pelton-Jones and Mr. Hain.

A similar program by the same artists was given before the Woman's Club of Dobbs Ferry.

BOSTONIANS GIVEN HARTFORD WELCOME

Koussevitzky and His Men Are Applauded as New Series Begins

HARTFORD, Dec. 5.—The Boston Symphony Orchestra, which closed the series of Bushnell concerts last spring, provided a thrilling start for the new series on Nov. 16, warm applause being given to Serge Koussevitzky and his men at every opportunity. A novelty was Sibelius's tone poem, Tapiola, and Franck's Symphony in D Minor had a performance that was technically perfect and rich in spiritual content. The Overture to Oberon and the Prelude to Die Meistersinger began and ended the program brilliantly. The hall, seating more than 3,000, was filled to capacity. All seats for the remaining concerts have long since been sold.

The Rotary Club of Hartford has arranged a competition in which all local orchestras can take part, the prize being a silver loving cup. Lewis W. S. Chapman, chairman of the club's music committee, received the entries until Nov. 30; and the various orchestras will be heard at club luncheon meetings starting Dec. 5. The competition was inspired by a recent plea on the part of James D. Price, assistant music supervisor of the public schools, for encouragement of talented young local musicians.

JOHN F. KYES, JR.

Sunday Nights at Nine

The program of the series of Sunday Nights at Nine at the Barbizon Plaza on the evening of Dec. 4, was of unusual interest, and the audience received the highly varied sections with much applause.

An overture by Sigmund Spaeth, played by Joe Glover and his orchestra, came first. Gene Lockhart and Mr. Spaeth introduced each artist in the Chauve Souris manner and were each heard in "turns." Louise Arnoux was especially successful in French songs, Gluck-Sandor and Felicia Sorel with the Dance Centre Ensemble again won approval, and Woods Miller and Vandy Cape contributed vocal items, the latter in her highly original satirical style.

Cantata by Clokey Sung in Los Angeles Under Smallman

LOS ANGELES, Dec. 5.—A cantata, We Beheld His Glory, by Joseph W. Clokey was sung by the First Congregational Church Choir, conducted by John Smallman, on Nov. 27. Soloists were Betty Boldrick, soprano; Daisy Sinclair, contralto; Fred Scott, tenor, and William Stallings, bass. Clarence D. Kellogg played the organ. Hillen Burton was at the piano.

Preceding the cantata, the Woodland Idyll, Sketches from Nature, and Fireside Fancies, also composed by Mr. Clokey, were played by Mr. Kellogg.

La Valse by Ravel Introduced at Roxy Theatre

Ravel's La Valse, in choreographical form, was introduced at the Roxy Theatre by Frank Cambria, managing director, on Thanksgiving Day. David Ross conducted an augmented orchestra, and the performance had further special interest in that it signalized the first appearance in New York of Catherine Littlefield, new premiere danseuse, formerly of the Philadelphia Grand Opera Company.

Noted Musicians Honor Siegmund von Hausegger on Sixtieth Anniversary



Dr. Siegmund von Hausegger, Seen on His Sixtieth Birthday with His Friend, Prof. Karl Straube, at His Summer Home

MUNICH, Dec. 1.—Dr. Siegmund von Hausegger, president of the State Academy of Music, recently celebrated his sixtieth birthday at his summer villa in Obergrainau. To do him honor, many prominent musicians paid him a visit there on the occasion, among them Herman Abendroth from Cologne, representing the Allgemeiner Deutscher Musikverein, who brought with him a certificate of honorary membership for Dr. von Hausegger.

Others who visited the celebrated conductor-composer were Prof. Karl Straube, organist of the Thomas Choir in Leipzig, Baron von Waltershausen, representing the Academy, and several state and local officials. The town of Obergrainau made him an honorary citizen.

Fabien Sevitzky to Give Choral Works in Boston

BOSTON, Dec. 5.—Verdi's Stabat Mater and Mozart's Requiem will be given under the baton of Fabien Sevitzky in Jordon Hall on Jan. 22, the Young People's Orchestra which Mr. Sevitzky conducts also taking part in the program. The chorus will consist of singers who have appeared in Mr. Sevitzky's presentations at the Metropolitan Theatre, where he is the conductor and director of music. Programs in this house have included the finale from Aida, the Quartet from Rigoletto and excerpts from The Fortune Teller with chorus and soloists.

William B. Taylor Begins Concert Series at Hotel Berkeley

The first of a series of Friday evening concerts was given at the Hotel Berkeley on Dec. 2, with William B. Taylor, tenor, appearing in five groups. These concerts are under the combined direction of Mrs. Mollie Croucher and George Leyden Colledge.

Mr. Taylor is the possessor of a lyric voice of very agreeable quality. He brought to his music a sympathetic tone quality and an attention to diction and phrasing that was commendable. Frank Chatterton accompanied.

Premiere at Münster

The famed eight voiced "Sonata Pian e Forte" by Giovanni Gabrieli, in Fritz Stein's arrangement for trumpets, horns and trombones, was given a successful premiere recently at Münster, Germany, under the baton of General-musikdirektor Alpeburg.

Many Debuts Enliven Metropolitan's Opening Weeks

Seven New Singers Heard, of Whom Four Are Americans—Schipa's Nemorino Wins High Credit — Margaret Halstead, Rose Bampton, Helen Gleason and Richard Bonelli All Tread Metropolitan's Boards for First Time—Pons Makes Re-Entry in Lakmé and Ponselle in Chenier

THE season at the Metropolitan is now in full swing and the first appearances of new American singers have added much interest to a somewhat stereotyped repertoire. The season's first *Götterdämmerung* brought Gertrude Kappel as Brünnhilde and the debuts of Gustaaf De Loor and Ludwig Hofmann. Giovanni Martinelli sang Gerald in *Lakmé* for the first time since the revival of 1916. Frederick Jagel returned in a Sunday Night Concert and Queena Mario sang Marguerite in a popular Saturday night *Faust*.

Schipa Makes Debut as Nemorino

Tito Schipa's debut at the Metropolitan on Nov. 23, the second night of the new season, some thirteen years after he first appeared in New York with the visiting Chicago opera forces, was made as Nemorino in *L'Elisir d'Amore* and was highly successful. There was a protracted demonstration after his smooth and essentially musical singing of *Una Furtiva Lagrima* and he was called repeatedly before the curtain. The tenor invested the role with an unctuous, but quiet, drollery and used his well-schooled voice with restraint and taste throughout the performance. Of the others, Ezio Pinza repeated his altogether delightful impersonation of Doctor Dulcamara, singing Donizetti's patter with exceptional skill, while Giuseppe De Luca and Editha Fleischer brought the admirable qualities of their art to the roles of Sergeant Belcore and Adina, respectively. Philine Falco sang *Gianetta*. Tullio Serafin conducted a brisk and sometimes boisterous orchestral performance. T.



Tito Schipa Made His Metropolitan Debut as Nemorino in Donizetti's *L'Elisir d'Amore*



Carlo Edwards
Gustaaf De Loor Was the New Elder Siegfried in the Season's First *Götterdämmerung*

A Thanksgiving Lakmé
The first matinee of the season was given on Thanksgiving afternoon, the opera being Delibes's *Lakmé* with Lily Pons making her season's re-entry in the name-part and Giovanni Martinelli, who has not sung Gerald since the revival of 1916, assuming the role once more. Gladys Swarthout was Mallika; and George Cehanovsky, Frederic, for the first time. Léon Rothier again sang Nilakantha. The lesser roles were capably filled by Aida Doninelli, Philine Falco, Minnie Egner, Giordano Paltrinieri, Marek Windheim, Angelo Bada and Paolo Ananian. The solo dances were beautifully done by Rita De Lepore, Alexis Kosloff and Josef Levinoff. Louis Hasselmans conducted. D.

Miss Pons repeated her former triumphs in the role, triumphs which are the result not only of her fine singing but of her appealing personification, which has not been equalled in these parts. The Bell Song was the signal for a riot of applause.

Mr. Martinelli's *Fantaisie aux Divins Mensonges* was a fine piece of singing and was highly appreciated, as the prolonged applause indicated. D.

Debuts in *Götterdämmerung*

Not often has the Metropolitan given us *Götterdämmerung* at the beginning of the season when voices are fresh and palates unjaded. The performance on the evening of Thanksgiving Day was further notable for the American debuts of Gustaaf De Loor as Siegfried, and of Ludwig Hofmann as Hagen. The remainder of the cast, already familiar, included Gertrude Kappel as Brünnhilde, Karin Branzell as Wotan, Dorothee Manski as Gutrune, Editha Fleischer, Phradie Wells and Doris Doe as the Rheinmaidens, and Henriette Wakefield, Faina Petrova and Mme. Manski as the Norns. Friedrich Schorr was Gun-

parts were filled by Ina Bourskaya, Mme. Petrova, Mr. Cehanovsky, Mr. Windheim, Pompilio Malatesta, Louis D'Angelo, Mr. Bada, Millo Picco, Mr. Ananian and Mr. Gabor. Vincenzo Bellezza conducted.

Miss Ponselle was received with high acclaim which left no doubt of her place in the affections of Metropolitan audiences. The role is one admirably suited to her and she filled it to perfection. Mr. Lauri-



Carlo Edwards
Margaret Halstead Was Well Received as Venus in *Tannhäuser* in Her First Appearance Here

Volpi sang very beautifully and his *Improvviso* was applauded to the echo. Mr. Borgioli was sufficiently *sans culotte* and won the audience with *Nemico della Patria*.

While the role of Bersi does not offer much opportunity, Miss Gleason filled it acceptably and her further appearances in more grateful parts will be awaited with interest. J.

Lucia Sung by Pons

The first *Lucia di Lammermoor* of the season on Saturday afternoon, Nov. 26, revealed again the extraordinary portrayal of the title role by Lily Pons, a portrayal which served to introduce her so remarkably to us in January, 1931.

Vocally and dramatically her performance was all that could be desired and she had ovations throughout the afternoon. Tito Schipa was an Edgardo of distinguished skill and Giuseppe De Luca as Ashton repeated his satisfying conception of a part, which in lesser hands is always colorless. The others were Minnie Egner and Messrs. Rothier, Altglass and Tedesco. Mr. Bellezza's conducting of this old score was once more notable for its sensitivity to details often lost by conductors to whom the music is less sympathetic than it is to him. A.

An American Venus Makes Debut

The debut as Venus of Margaret Halstead, the latest recruit to the Metropolitan, was the point of special interest in the season's first *Tannhäuser* on the evening of Nov. 26. The cast included Rudolf Laubenthal in the title-role, Siegfried Tappolet as the Landgrave, Friedrich Schorr as Wolfram and Hans Clemens, Arnold Gabor, Giordano Paltrinieri and James Wolfe in the lesser male roles. Maria Müller was Elisabeth and Aida Doninelli the Young Shepherd. Artur Bodanzky conducted.

Miss Halstead is a distinctly promising young singer. With a minimum of experience she succeeded in giving a highly creditable performance of a role in which Lehmann, Nordica and Fremstad shone on the same stage. The voice is ample in volume and agreeable in quality, though, as yet, not perfectly equalized. Histrionically Miss Halstead is, so far, immature, but again, promising. Her career, how-



Richard Bonelli as the Elder Germont, in Which Role He Made His Metropolitan Debut

ever, seems assured of great success.

Mr. Laubenthal made his first appearance of the season. He has sung better on other occasions. Mme. Müller's *Elisabeth* was well sung and well conceived from the dramatic viewpoint. Mr. Schorr's *Evening Star* was much applauded. Miss Doninelli's *Young Shepherd* was a particularly incisive bit. H.

First Sunday Night Concert

The first Sunday Night Concert of the season on Nov. 27 enlisted the services of the chorus and orchestra and a group of popular soloists from the roster.

Frederick Jagel, tenor, sang arias from *La Forza del Destino* and *Die Meistersinger* as well as in the Triumph Scene from *Aida* and the male trio from *Faust*. Ezio Pinza gave a fine rendition of the Prologue to *Mefistofele* and Editha Fleischer an appealing performance of Agathe's *scena* from *Der Freischütz*. Others heard included Pearl Besuner, Ina Bourskaya, Elida Vettori, Marek Windheim, Claudio Frigerio, Arthur Anderson and Siegfried Tappolet. Wilfred Peltier conducted. D.

Rose Bampton Makes Successful Debut

The third of this season's new American artists to make debuts was Rose Bampton, contralto, who sang *Laura* in the season's first *La Gioconda* on the evening of Nov. 28. Miss Bampton had already appeared in the role with the company in Philadelphia the previous Tuesday. She had a more than cordial reception from the audience and gave an adequate if not as yet a finished performance of the part. Her voice, especially in its middle register, is of lovely quality and handled with skill.

The young artist, who has had already considerable experience in concert and with the Philadelphia and Chautauqua opera companies, seemed completely unperturbed by the ordeal of a Metropolitan debut. Her future appearances in other roles will be looked for with interest as she seems to possess all the requirements of a good operatic artist.

Rosa Ponselle sang the title role, bringing all her unique beauty of voice to a character which is one of her best. Giacomo Lauri-Volpi sang *Enzo's* music with great warmth of tone and created something of a furore with *Cielo e Mar*. Armando Borgioli was *Barnabà*. One of the best pieces of singing was contributed by Faina Petrova as *La Cieca*. The part has seldom, if ever, been better done. Remaining roles were capably filled by Tancredi Pasero, Alfredo Gandolfi, Giordano Paltrinieri, Louis D'Angelo and Arnold Gabor. Tullio Serafin conducted. H.

Müller as Cho-Cho San

Maria Müller sang her first *Madama Butterfly* in Puccini's opera on the evening of Nov. 30, ably supported by Ar-

(Continued on page 27)

New York's Concert Fortnight

(Continued from page 14)

ists, Rita Sebastian, mezzo-soprano; Alfred Wallenstein, cellist; Maurice De-cruck, saxophonist; League of Composers Quartet. (T. H. Club) Nov. 27, evening. All-Schmitt program:

Finale for 'cello and piano, Op. 77
Songs: Kerob-Shal, Tristesse au jardin
Legende for saxophone and piano, Op. 66
Quintet for piano and strings, Op. 51

Mr. Schmitt, long in the public eye of his native France and known here more especially for his orchestral works, was formally presented to his first New York audience on this occasion and personally introduced by John Erskine. He received an unmistakably cordial welcome.

The most grateful of the works performed, despite its undue length, was the Quintet, in which very definite moods were established and an almost orchestral richness of color was achieved. The composer's tendency to think in orchestral terms was likewise in evidence in the Finale for 'cello and piano, in which, however, the resources of the 'cello were rather severely taxed. But here, as also in the Legende for saxophone, the piano

such as this, with the unfailing loveliness of tone with which Mme. Rethberg bewitched her audience. In spite of the fact that only three composers were represented, the singer differentiated between the individual styles with genuine artistry and made the entire audience clamor for more songs, which she graciously gave.

Most of the works were placid in style but a few, such as the dramatic *Im Herbst*, were exceedingly well projected. This, and Brahms's *Feldeinsamkeit* were the particular high lights, though the entire program was splendidly sung. H.

Hazel Griggs Gives Piano Recital

Success was recorded by Hazel Griggs at the piano recital she gave in the Barbizon Club on the afternoon of Nov. 27. A native of Texas, Miss Griggs has studied both in this country and in Europe and has been heard to advantage over the radio as well as on the concert platform. Among the works she played in good style were Schumann's Sonata in G Minor, and pieces by Chopin, Debussy, Brahms and Liszt. R.

Lotte Lehmann Returns

Lotte Lehmann, soprano, Erno Balogh, accompanist. (C. H.) Nov. 28.

Aria from *Alceste*.....Gluck
Die junge Nonne; Der Jüngling und der Tod; Du Bist die Ruh.....Schubert
Mignon's Lied; Es muss ein Wunderbarces sein, Die Lorelei.....Liszt
Die Lotusblume, Was soll ich Sagen? An den Sonnenschein; Widmung.....Schumann
Wem gilt der Gesang; Wo ich heut' gewesen.....Balogh
Hat dich die Liebe Berührt; Und. Gestern hat er mir Rosen Gebracht.....Marx
Refrift; Heimliche Aufforderung.....Strauss

Mme. Lehmann, as in last season, drew a large and discriminating audience to hear her sing some of the finest pieces of song literature. It is only an artist with a great personality and a deep feeling for all phases of humanity who can give these songs at their best. Mme. Lehmann proved last season that she possessed these necessary qualities.

There are times when her singing of certain songs, *Die junge Nonne*, for instance, and the naive *Nussbaum* given as an encore, was absolute perfection. The Marx songs, especially the second, were delightful. Generous with encores during the program, Mme. Lehmann added Brahms's, *Von ewiger Liebe*, and *Dich Teure Halle* from *Tannhäuser* at its conclusion, though these were not quite on a par with the fine singing which preceded them. There was much applause throughout the evening. Y.

Amy Ward Durfee Begins Series

The first of four modern song programs, this one devoted to Italian and Spanish composers, by Amy Ward Durfee, contralto, was given in Steinway Hall on the evening of Nov. 28.

Mme. Durfee presented an extremely effective list of songs, four of Donaudy, three of Respighi and others by Wolf-Ferrari, Castelnuovo-Tedesco, Pizzetti, Alvarez, Laparra, Granados and de Falla. In all of these she exhibited interpretative ability of a high order and delivered her songs with fine, sympathetic tone.

Arthur Hitchcock played excellent accompaniments. J.

Plaza Artistic Morning

The Plaza Artistic Morning on Nov. 29 was given by Mischa Levitzki, pianist; Rose Tentone, soprano, and Nino Martini, tenor.

Mr. Levitzki played first a Chopin Ballade and Scherzo, and for his second group works by Rachmaninoff and Debussy and the Schultz-Evler transcription of the Beautiful Blue Danube. As an encore he played a waltz of his own composition. His playing was received with high acclaim by the audience and many bows were in order. Miss Tentone sang works by Caccini, Gounod and with Mr. Martini the duet from Act I of *La Bohème*. Mr. Martini gave an aria from *Don Giovanni* and the Largo from *Handel's Xerxes*. Enrico Rosati played for Miss Tentone and Giuseppe Bamboschek for Mr. Martini. D.



D'ora, Paris

Frances Nash Again Demonstrated Her Popularity with New York Music Lovers After an Absence of Several Seasons

part was elaborated with an affectionate care that was in a measure explained by the uncommon pianistic skill revealed by the composer.

In the two songs the colorful and complicated piano parts were of much greater musical interest than the voice parts, and suggested that they could almost stand alone as effective piano pieces without the latter, towards which they seemed to bear little relation. Apart from the Quintet, the compositions performed were noteworthy rather for their craftsmanship than for the musical significance of the material. Able assistance was provided by the quartet and the individual soloists. C.

Mme. Rethberg in Recital

Elisabeth Rethberg, soprano, Kurt Ruhreit, accompanist. (T. H.) Nov. 27, evening.

Widmung; Du Bist wie eine Blume; Waldgespräch; Ich Hab in Traun Gewein; Ich Wandre Nicht; Der Nusbaum.....Schumann
Im Mai; Für Musik; Ständchen; O, Mond, O Lösch dein Gold'nes Licht; Ach wenn Ich Doch; Mailied; Im Herbst.....Franz
Wenn du nur zuweilen Lächelst; Bei dir Sind meine Gedanken; Feldeinsamkeit; Dort in der Weiden; Am Sonntag Morgen; Mädchenfucht.....Brahms

There are not many sopranos of the present day who could project a program

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Lotte Lehmann and Mrs. Franklin D. Roosevelt, Who Made an Address Before the Singer's Recital in Carnegie Hall for the Benefit of the New York Women's Trade Union League

Diaz Tuesday Afternoon

John Charles Thomas, baritone, and Rossa Low, soprano, were the artists at the Diaz Tuesday Afternoon at the Waldorf Astoria on Nov. 29. Rock Ferris played for Mr. Thomas and Frank Chatterton for Miss Low.

The program was of early French and Italian songs, contemporary light and grand opera. Both Miss Low and Mr. Thomas were in costume. Mr. Thomas began with a group of works by Torelli, Arne, Martini and Carissimi. Miss Low sang excerpts from *The New Moon* and *The Firefly*, and with Mr. Thomas, duets from *The Girl Behind the Counter*, and *Maytime*. Mr. Thomas's light-opera contributions were from *Her Soldier Boy* and *Apple Blossoms*. The closing group included the *Brindisi* from Thomas's *Hamlet* sung by Mr. Thomas and a duet from the same opera.

The success of both singers was immediate and the applause from a large audience enthusiastic and copious. J.

Frances Nash Plays Dobrowen Work

Frances Nash, pianist. (T. H.) Nov. 29, evening.

Prelude and Fugue in A Minor.....Bach
Sonata, No. 3, in C.....Mozart
Prelude, Aria and Finale.....Franck
Sonata, Op. 10.....Issay Dobrowen
Chromatic; Ostinato; Toccata.....Marion Bauer
Sonatine.....Ravel
Scherzo in C Sharp Minor, Op. 39; Nocturne, Op. 62, No. 1.....Chopin

It is always interesting to meet an interpreter who has the progressive spirit needed for the introduction of contemporary works. Miss Nash is obviously abreast of the times and did a gracious thing in showing Mr. Dobrowen's Sonata to the public almost at the moment of his arrival to conduct the New York Philharmonic-Symphony Orchestra. The Sonata is a dexterous example of composition, continuous as to movement, and by no means without emotion. Miss Nash played it with a firm grasp of its possibilities.

The recital was Miss Nash's first in

this city in several years, and the audience was frankly glad to welcome her. She is a brilliant player; her style is authentic, and her sense of proportion nicely adjusted. Miss Bauer's compositions were read con amore and the gap between Bach and Chopin was bridged without difficulty. The Bach was a splendid piece of playing and the Mozart Sonata an unsurpassed bit of delicacy. G.

Emma Redell in Farewell Concert

Emma Redell, soprano, gave a farewell recital in Carnegie Hall on the evening of Nov. 29, preparatory to leaving for a tour of Russia under the auspices of the government of that country.

Miss Redell's voice is undoubtedly one of the finest that this country has produced. Add to this, perfect training under an American teacher, and the result is a cause for pride. From top to bottom of its long range, the scale is even and the volume is well out of the ordinary.

The singer began her program with *Dich, Teure Halle* from *Tannhäuser*, scorning to "work into" her program, and followed this with a group of Schubert, Brahms and Strauss, then one of Marx and Respighi. A Russian group began with an aria from *Spendiarioff's* opera *Almast*. Two songs in English and Brünnhilde's *Call* ended the program.

Miss Redell's audience reacted with enthusiasm to her singing and she was compelled to add encores to her list. Stuart Ross was the accompanist. H.

Ambrose Quartet in Concert

The Ambrose Quartet, Janet Cooper and Marion Kuschke, sopranos; Ruth Standard and Caroline Thompson, contraltos, with Marion Fowler, accompanist, gave a recital in the Barbizon on the evening of Nov. 29.

A group of quartets by Horatio Parker, and one of South African tunes arranged by Theophil Wendt, were features of the program. There were several groups of varied works as well, all of which were well presented. N.

(Continued on page 23)

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STOKOWSKI OFFERS "UNDEBATABLE" LIST

Three Soloists Attract Augmented Audiences to Philadelphia Orchestra

PHILADELPHIA, Dec. 5.—The Philadelphia Orchestra had three unexpected soloists during the fortnight, Josef Hofmann playing Rubinstein's Piano Concerto in D Minor at the concerts on Nov. 18 and 19, and Lea Luboshutz and Felix Salmond appearing on the program of Nov. 25, 26 and 28 in the Brahms Double Concerto in A Minor for violin and 'cello. The concerts of Nov. 18 and 26 were broadcast.

News of the soloists' participation was published only a short time prior to each concert and resulted in greatly augmented houses, showing that the public still relishes trimmings on symphony programs, despite the systematic efforts of Leopold Stokowski and other conductors in recent seasons to keep their lists purely orchestral.

Folk Songs Are Effective

In both programs Mr. Stokowski deferred, perhaps ironically, to the desires of the musical fundamentalists, and the placidity of the scheme was undisturbed by any of the "debatable" music which caused a furore in the early days of the season. In addition to Mr. Hofmann's skilled delivery of the highly pianistic concerto with its opportunities for virtuosity, there was a novelty in the form of eight Russian folk songs of Liadoff, plus a much-sentimentalized reading of Schérézade. The folk songs, characteristically Slavic in mood, are effectively orchestrated with a simplicity in keeping with their content. Mr. Stokowski makes Schérézade a glowing tissue of romanticism.

The late and somewhat austere Brahms of the Double Concerto had splendid protagonists in Mme. Luboshutz and Mr. Salmond, whose blending of tone and co-operative technique were admirable. Other items on the list were the Handel Overture in D Minor in a vigorous arrangement popularly attributed to Mr. Stokowski, the suite Mottl made of material from

operas by Gluck (including the infallibly lovely Dance of the Happy Spirits from *Orpheus*), and a ringing proclamation of the Third Leonore Overture.

The Matinee Musical Club brought Lotte Lehmann as the soloist for the opening of its fortieth season in the Bellevue-Stratford on Nov. 15. She



Harriet Van Emden Opened the Season of Faculty Recitals Given by the Curtis Institute of Music in Philadelphia

fully lived up to the implications of her distinguished name in a program that included *Depuis le Jour* from *Louise*; *Dich, Teure Halle* from *Tannhäuser* and a variety of songs. The club's notable harp ensemble was heard under the direction of Dorothy Johnstone Baselier in works which included a Spanish Dance of Moszkowski and Salzedo's *La Fraîcheur*.

Louis Shenk, baritone, was heard in a refreshing program on Nov. 15 in the Barclay ballroom, with Earl Beatty as accompanist. In combination with a good stage presence, Mr. Shenk has a rich voice which he uses with skill. He is able also to give dramatic expositions of songs, an ability noted in a Hungarian folk melody, in Loewe's *Edward* and in a setting of Burns's *Willie Brewed a Pint of Maut*. Mr. Shenk also sang two interesting original compositions, settings of Kipling's *Gypsy Trail* and Herford's *Heroes*. Mr. Beatty contributed a good piano group, in which were works by Rubinstein and Paderewski.

Harriet Van Emden, soprano, opened the ninth season of faculty recitals at the Curtis Institute of Music on Nov. 29, with Harry Kaufman as accompanist. Miss Van Emden, a former pupil of Marcella Sembrich, is noted for the clarity and substance of her voice and for an effective method of presenting both operatic arias and concert songs. She was very skillful in the *Jewel Song* from *Faust*, and gave fine groups of lieder by Schubert and Marx. There were also songs by modern French and American composers, including Frank La Forge's engaging *Song of the Open*, and *Ah, Love but a Day*, by Mrs. Beach.

W. R. MURPHY

Luise Walker, Guitarrist, to Tour America

Luise Walker, young guitarist of American and Austrian parentage who has been touring the Continent, will make her American debut in a New York recital early in 1933, according to J. J. Vincent, who will arrange her tour of the United States.

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SAN ANTONIO LIST HAS GREAT VARIETY

Piano Recitals and Choral Music Have Prominent Place on Calendar

SAN ANTONIO, Dec. 5.—Jan Chiapusso, pianist, was presented in the Civic Music Association Series on Nov. 23, at the San Pedro Playhouse. Works by Bach and Couperin arranged by Mr. Chiapusso, by Scarlatti, Chopin, Paganini-Liszt, Beethoven and Ravel were played.

The united choirs of St. Mark's Episcopal Church and Travis Park Methodist Church appeared in a sacred concert with orchestral accompaniment at the San Pedro Playhouse on Nov. 22. Walter Dunham conducted Stoughton's *The Woman of Sychar*. George Baker was the director for Gounod's *Gallia*. Soloists were Evelyn Duerler, soprano; Alice Truex, contralto; William McNair, tenor; George Baker, baritone.

A two-piano concert was given by the piano ensemble department of the Tuesday Musical Club on Nov. 22 in the ballroom of the St. Anthony Hotel. Works by Grieg, Moscheles, Rachmaninoff, Moussorgsky, Beecher and Tcherepnin were played by Mrs. John Ragland, Dorothy Cafferelli, Mrs. Vesta Hastings Bryan, Mrs. Eugene Staffel, Mrs. Alexander McCollister, Mrs. Edwin Arneson, Mrs. Mary Terrell Giesting, Mrs. Ephraim Frisch, Mrs. Maury Maverick, Mrs. Leo Tynan, Olga Seiser and Mrs. Hubert Foster. Mrs. Eli Hertzberg is president of the club and Mrs. McCollister chairman of the department.

The Houston Civic Opera Company came to this city on Nov. 5 to share a program with the San Antonio Civic Opera forces, the latter giving Gilbert and Sullivan's *Trial by Jury* and the former *Cavalleria Rusticana*.

Simone Belgioro conducted the Houston production, which was sponsored by Mrs. John Wesley Graham. Principals were Paola Lawn Autori, Nella Roesti, Virginia Hardee, Ivo Egidi and Melbourne Watson. Following *Cavalleria* the Houston opera ballet was seen in Tchaikovsky's *Nutcracker Suite*, with Dollye Brown, Vivian Pardonner and Hallie Pritchard as soloists. Those in the ensemble were from the Pritchard, Pardonner and Alexander Kotchetovsky schools of dancing.

Those singing in *Trial by Jury*, given under the direction of David Griffin, were Mrs. Arthur Biard, Jack Blankfield, Eric Harker, Michael O'Byrne, Glenn Wilson, Helen Wilgus and Lucy Richardson.

GENEVIEVE M. TUCKER.

Helen Reynolds and Lawrence Adler to Give Recital

Helen Reynolds, mezzo-soprano, and Lawrence Adler, pianist, will give a joint recital at the Cosmopolitan Club on the afternoon of Dec. 16.

Lisa Roma, American soprano who toured the country with Maurice Ravel in programs of his works, will sing in Vaughan Williams' *Sea Symphony* and in *La Vita Nuova* by Wolf-Ferrari in Hartford, Conn. on Dec. 13.

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Rodzinski Returns to Los Angeles and Produces New Work by Harling

LOS ANGELES, Dec. 5.—Activities of the Los Angeles Philharmonic Orchestra took on new lease of life with the return of Dr. Artur Rodzinski from his guest appearances with the Philadelphia Orchestra. His first concert on Sunday afternoon, Nov. 27, was the signal for an ovation, and may (or may not) have been responsible for some excellent playing, especially in Franke Harling's *Chansons Populaires*, which had its first presentation.

Mr. Harling, whose fame had its beginnings in daring harmonics and rhythms displayed in an opera, *A Light from St. Agnes*, produced in Chicago in 1925, is now under contract with the Paramount Studios to concoct some of their choicest pot-pourris and what-nots, and so has gleaned valuable first-hand knowledge of what an orchestra can be made to sound like.

For this particular work, he selected themes from the labors of Irving Berlin, Jerome Kern and George Gershwin and made them unrecognizable by elaborate and colorful orchestration. Just why Mr. Harling should not expend his unusual gifts on inspirations of his own and of more significance, remains a question for him to answer. Nevertheless, the *Chansons Populaires* is effective rhythmically, and terrifically captivating in color. But why the French title, since Mr. Harling seeks to glorify what he terms "American folk music"?

Pianist Refuses Encore

Beethoven's Seventh Symphony and Harty's arrangement of Handel's Water Music completed the orchestral part of the concert, well played and heartily received. Marie Mikova was the piano soloist, playing Liszt's E Flat Concerto with brilliance. Dr. Rodzinski provided an excellent accompaniment. Miss Mikova had many recalls, but disdained the extra which the audience ardently desired.

Henry Svedrofsky, assistant concertmaster, took over the baton during Dr. Rodzinski's absence, and won unstinted praise in three concerts. Brahms's Second Symphony was the chief item in the mid-week pair of programs, with Bach's Third Brandenburg Concerto for strings and Egon Petri as soloist in Brahms's Piano Concerto in B Flat as added features. This was Mr. Petri's

debut in Los Angeles and he made a deep impression.

Galli-Campi Appears

The Behymer management sponsored two events. Chief of these was the much-heralded appearance of Amri Galli-Campi, coloratura soprano, whose Cincinnati opera successes last summer brought her prominently into view. Glowing press reports hailed her as a composite Patti, Tetrazzini and Sembrich, and aroused no little interest in her capabilities. By a process of addition, subtraction and elimination one arrives at the conclusion that Miss Galli-Campi is an attractive young singer of unusual potentialities. A voice of luscious natural quality has a range of unusual length, enabling her to compass the high F in an aria from *The Magic Flute*, and her personality is one of unaffected charm. It would be too much to expect perfection from so young a singer.

Aside from such show pieces as the Mad Scene from *Lucia di Lammermoor*, Je suis Titania from *Mignon*, Caro Nome from *Rigoletto*, abundant promise of a brilliant future was clearly discerned in a sustained air by Bach, which was almost faultlessly delivered. Deafening applause left no doubt as to the singer's status with her audience. Lester Hodges played excellent accompaniments. Flute obbligati were played by Joseph F. De Lorenzo.

Mr. Behymer also sponsored two concerts by the Hall Johnson Negro Choir, which were well-liked.

Many Dancers Seen

There has been a veritable epidemic of dancers. Joseph von Hahn and Martha de Negre, who were seen at the Ambassador Hotel, repeated their success in the Pasadena Civic Auditorium. Their work bears comparison with the best of the day.

George Leslie Smith presented Vicente Escudero and his assistants in two dance programs in the Auditorium, both attracting sizable audiences generously composed of persons of Spanish descent.

Myra Kinch, American dancer, assisted by Manuel Galea, pianist, fulfilled a ten days' engagement in the picturesque Carrillo Theater in Olvera Street. Miss Kinch is under the management of Ed Perkins. Her programs are delightfully different and highly entertaining.

Harpists Hold Meeting

The Southern California Chapter of the National Association of Harpists, Alfred Kastner, president, met in the studio of Alexander Raab. Leo Schultz was guest artist, giving his own American Fantasy Trio with Mr. Erb and Mr. Kastner playing piano and harp respectively. Others heard were Lois Griswold Bergstrom, May Hogan Camborn and Marie Miller.

Claire Clairbert, coloratura soprano, and Andre D'Arkor, tenor, gave the second in the Genevieve Gray Morning Musicale series.

The Los Angeles Chamber Music Society sponsored its first concert on Nov. 28, the attraction being the Vertchamp Quartet and E. Robert Schmitz, pianist. The program attracted the musical elite and revealed the fact that the Vertchamp Quartet is already an organization of fine attainments. Beethoven's Quartet in C Minor, No. 4, Op. 18; a divertimento by Ernst Toch for viola and violin, and the Schumann



Frank Harling, Whose *Chansons Populaires* Had a First Performance by the Los Angeles Philharmonic Orchestra

CINCINNATI BREAKS "NO ENCORE" RULE

Nina Koshetz Rouses Enthusiasm as Orchestra Soloist with Goossens

CINCINNATI, Dec. 5.—It is a number of years since audiences at concerts of the Cincinnati Symphony Orchestra have been able to bring about so complete a suspension of the "no encore" rule as was achieved at the sixth pair of programs conducted by Eugene Goossens. These concerts marked the Cincinnati debut of Nina Koshetz, soprano soloist, who roused her listeners to such a pitch of enthusiasm, especially at the Thursday evening event, that she was forced to add two extra songs to the printed list.

Orchestral items of special interest were Pizzetti's *Rondo Veneziano*, played for the first time in this city, and Mr. Goossens's effective transcription of the Chorus of the *Gibichungs* from *Götterdämmerung*. The orchestra played magnificently in these works, as it did also in Haydn's London Symphony and the Overture to Cherubini's *Anacréon*.

In the first part of the program Mme. Koshetz sang an aria from *The Marriage of Figaro* and Brahms's *Von Ewiger Liebe*. After the intermission came a Russian group which included Gretchaninoff's *Over the Steppe*, the Eastern Romance of Rimsky-Korsakoff, and Moussorgsky's Cradle Song of Death and the Reverie and Dance from *The Fair at Sorochinsk*.

The fourth concert in the Artist Series was given by Jascha Heifetz in Music Hall on Nov. 22. Mr. Heifetz had not been heard in Cincinnati for a number of years and a completely sold-out house greeted him. Isidor Achorn accompanied.

Under the direction of Arthur Zack, the Civic Orchestral Society gave its first concert of the season on Sunday afternoon, Nov. 20, on the roof garden of the Hotel Gibson.

S. T. WILSON

Tito Guijar, Mexican tenor, was to sing Little Flower of Love by Charles Maduro at his recital in Roerich Hall on Dec. 3.

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Philadelphia Opera Season Begins

PHILADELPHIA, Dec. 5.—The opera season got under way with its usual official opening of the Metropolitan on Nov. 22, *La Gioconda* being given at the Academy of Music, though this was anticipated on Nov. 18 by the Educational Opera Company's production of *The Barber of Seville* under the auspices of the University of Pennsylvania. The Rossini opera buffa came a second time with the Metropolitan's performance of Nov. 29.

The gala inaugural of the Metropolitan's season of sixteen weeks—cut down from the twenty-two of previous years—was of special local interest in that it marked the debut with the company of Rose Bampton, who is a product of the Curtis Institute of Music and who sang successfully for the past few seasons with the Philadelphia Grand Opera Company, which is now taking a sabbatical year. Miss Bampton's interpretation of *Laura* was well conceived and beautifully sung. Her fellow artists insisted on her taking several curtain calls alone.

Rosa Ponselle repeated her dramatic impersonation of the Roman singer, and Giacomo Lauri-Volpi was a melodious Enzo. The Barnaba of Armando Borgioli was theatrically sinister. Faina Petrova as *La Cieca* and Tancredi Pasero as *Alvise* were effective. The work of the chorus was a tribute to Giulio Setti, and Rosina Galli's ballet was of superlative colorfulness and grace in the Dance of the Hours. Giuseppe Sturani, an old Hammerstein favorite here, gave an impressive reading of the score.

The Two Barbers

The humor of *The Barber* was drolly displayed by an exceptional cast which featured the operatic debut here of Tito Schipa and the first local appearance in any capacity of Richard Bonelli. Mr. Schipa was a lyric-voiced *Almaviva*, and Mr. Bonelli a robust and lively *Figaro* with a voice of innately fine quality which he put to skilled use. Lily Pons's coloratura in the role of *Rosina* was deft and delightful, and her sense of comedy keen. The fun of Pompilio Malatesta as *Bartolo* and of Ezio Pinza as *Basilio* was familiarly spirited and adroit. Vincenzo Bellezza conducted in capital accord with the voices.

Popular-priced opera of high quality was found in *The Barber* as given by the Educational Company to an audience which filled the Irvine Auditorium of the university. The group brought

back a well liked conductor in Fulgenzio Guerrieri, who, served with the old traveling Boston Opera Company and more recently with the Philadelphia forces. Beatrice Belkin was an efficient Rosina, and Joseph Royer, known from his San Carlo appearances, repeated his capital impersonation of *Figaro*. Giuseppe La Puma, who has sung Bartolo many times in this city with droll effect, was again in this role, his comedy being matched by that of Anthony Nicolich as *Basilio*. A new tenor, Giuseppe Barsotti, was vocally satisfactory as *Almaviva*. Although the chorus and orchestra were small, they were effectively handled, and the enterprise as a whole was distinctly successful.

Music Club Program

The Philadelphia Music Club held its fortnightly program on Nov. 22 in the Bellevue ballroom. James Montgomery and George Johnston, the principal artists, were heard to dramatic and vocal effect in *Solenne* in quest 'Ora from *La Forza del Destino*; and Mr. Montgomery's well-sung group included A. Walter Kramer's *The Last Hour*, and *Yours Is My Heart Alone* by Lehar. Mr. Johnston was applauded for *In Questa Tomba* by Beethoven and Tchaikovsky's Pilgrim's Song.

Other participants, to the evident pleasure of the large audience, were: Florence Huet, reader; Helen Buchanan Hitner, soprano; Elizabeth Hippie, pianist, and Caroline Fox, violinist. The Lyric Trio, consisting of Ernestine Bacon, soprano, Dorothy Power, harpist, and Florence Haenle, violinist, contributed Thomas's Welsh Melody and Kramer's Awakening. Accompanists included Lena Blanche Jones, the program chairman, Marjorie Watson and Eleanor Lois Fields.

Benjamin De Loache, baritone, who was the Narrator in the Philadelphia Orchestra's performance of Schönberg's *Gurre-Lieder* last spring, displayed his notably smooth and well handled voice in an artistic program on Nov. 21 in the Ethical Culture Auditorium, which was filled. Unusual items filled his list, among them a fine new arrangement of Bach's *Jesu, Joy of Man's Desire*, several interesting spirituals, the *Ein Ton* of Peter Cornelius and works by Brahms, Rachmaninoff, Hugo Wolf and Jacques Wolf. Sylvan Levin supplied admirable accompaniments.

W. R. MURPHY

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Orchestra Concerts

(Continued from page 10)

the program all the more affecting. The orchestra caught his mood, and an expressive performance was the consequence.

Miss Bustabo, so young that the audience was startled to find her a sure technician, went beneath the notes of the concerto and brought out an eloquent message.

R.

Dobrowen Makes Debut

New York Philharmonic-Symphony, Issay Dobrowen, guest conductor, (C. H.) Dec. 1, evening.

Concerto Grosso in D Minor for Strings.. Handel
Symphony No. 1 in C..... Beethoven
Symphony No. 5 in E Minor.. Tchaikovsky

From the opening measures of the Handel concerto it was evident that Mr. Dobrowen possesses a real conducting gift, one both authoritative and commanding. The Philharmonic strings—and what a grand body of strings they are!—glowed in this superb old music, played with fullness and beauty of tone.

Mr. Dobrowen's feeling for this music was far truer than for the Beethoven. The latter he did with clarity and good balance, but the spirit of the work was at times lost in the effort to expose details. And the tempi throughout were on the fast side.

In the Tchaikovsky Mr. Dobrowen outdid himself, giving one of the most memorable performances of the work in many years. Not since Safonoff has the writer heard the slow movement played so gorgeously. Unlike some conductors, Mr. Dobrowen has nothing against the frank romanticism of the most popular of Russia's composers. In fact, he has great sympathy for this music, which he allows to speak its message without concealing any of its lack of refinement. After the symphony there was a real ovation for Mr. Dobrowen, which he shared with the orchestra.

His debut was truly an auspicious one. In music of emotional stripe he would seem to be a conductor of unusual attainments.

A.

Young People Hear Boy Violinist

New York Philharmonic-Symphony, Concert for Children and Young People. Ernest Schelling, conductor. Soloist, Oskar Shumsky, violinist. (C. H.) Dec. 3, morning.

The Saracens..... MacDowell
Concerto in E Minor..... Mendelssohn
Master Shumsky
Excerpts from *Die Meistersinger*.... Wagner
Song: *Alleluia!*
Finale from *Schéhérazade*. Rimsky-Korsakoff

The young audience was greatly interested in the playing of the young soloist. Master Shumsky, who has played before many equally appreciative adult audiences, gave an excellent account of himself in Mendelssohn's melodious work. The orchestral pieces were all enjoyed and much applauded, especially the MacDowell.

In aid of the MacDowell Colony, 200 children were enlisted in a Log Cabin Mite Box campaign.

Dobrowen Strengthens Fine Impression

New York Philharmonic-Symphony, Issay Dobrowen, guest conductor. (C. H.) Dec. 4, afternoon.

Overture to Russian and Ludmilla... Glinka
The Enchanted Lake; Kikimora.... Liadoff
Death and Transfiguration.... Strauss
Symphony No. 5, in E Minor.. Tchaikovsky

The symphony was repeated from Thursday's program. The young conductor again

revealed poetic and artistic gifts of a high order. The Strauss was cast in a less expansive mold than usual, but it was an interesting interpretation.

Throughout the program, reserve and moderation were evident and the Liadoff pieces were charming, atmospheric bits. Mr. Dobrowen was given an ovation.

Ormandy in New York Bow

Philadelphia Orchestra, Eugene Ormandy, conductor. (C. H.) Dec. 6, evening.

Chaconne..... Bach-Hubay
(First Time in New York)
Symphony No. 1 in B Flat.... Schumann
(Mahler Edition)

Rugby..... Honegger

Dance of Nymphs and Satyrs from *Amor and Psyche*.... Georg Schumann

Daphnis et Chloé (Second Series).... Ravel

What is generally believed to be New York's most sophisticated symphonic audience received with warm approval the rather heterogeneous list, which Mr. Ormandy offered for his New York debut. Active since last season as conductor of the Minneapolis Symphony, Mr. Ormandy's reputation among the younger batonists had evoked marked interest. Conducting the entire program from memory he revealed considerable spirit in his conception of the music before him, a dynamic feeling and a decidedly capable command of his forces. There was, however, a tendency to heaviness in the Schumann symphony, notably in the light-as-air main theme of the finale, and a rhythmic uncertainty in the Bach.

The latter, in Hubay's orchestral version, was in the main impressive, though too thickly orchestrated in certain portions. Nor is the statement of the main theme by the full orchestra at the opening an appropriate idea, as it deprives the music of that sense of building up, which Bach gives it in the original solo violin version.

Honegger's *Rugby* scarcely calls for revival. Brilliantly played, it again gave the effect of being an attempt on its composer's part to write another *Pacific 231*, this time, however, without success. The audience was cool to it, this audience, which is said to be interested in new music, and cordial to the old fashioned Georg Schumann piece, the inclusion of which caused no little wonder. As far as American symphonic programs are concerned, we had always believed this German composer's music was confined to Mr. Stock's many performances of his *Overture Liebesfrühling* in Chicago!

The Ravel suite, so superbly done here by Messrs. Toscanini and Koussevitzky, had a routine performance, including a technical slip or two, and failed to seize the audience's imagination, though there was plenty of applause at the close. Mr. Ormandy threw himself into the piece wholeheartedly. But he has yet to learn how important balance and contrast are in a score of this kind. His was on the whole an auspicious debut, however, if not an arresting one.

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N. Y. ORCHESTRA TO BE LED BY SOKOLOFF

Cleveland Conductor Becomes Permanent Director of Young Organization

Nikolai Sokoloff, conductor of the Cleveland Orchestra, has accepted the invitation of the New York Orchestra, Inc., to be its permanent conductor and artistic director, according to Michel Bernstein, chairman of the orchestra's executive committee. The first concert of the organization under its new leader will be held in Carnegie Hall on Jan. 16, when Mr. Sokoloff is on mid-season vacation from the Cleveland Orchestra.

Further plans will be announced after a conference between Mr. Sokoloff and the executive committee. Although no official announcement has been made, it is probable that this ensemble will play for Mr. Sokoloff's projected concert series on his estate in Weston, Conn., next summer.

The New York Orchestra made its debut last April 15, in Carnegie Hall under Modest Altschuler, then played forty concerts during the summer in the George Washington Stadium. Its personnel numbers ninety men.

To Meet High Standards

Mr. Sokoloff declared that it was his intention, and that of the orchestra, to make this group one of the highest quality.

"It is likewise our purpose not only to meet the exacting standards of the established concert public of New York, but to create a new public in the city as well as in the Eastern States."

The conductor is well known to the New York public through his annual visits at the head of the Cleveland Orchestra and his guest appearances with the New York Philharmonic Orchestra at the Lewisohn Stadium. During his fifteen seasons with the Cleveland Orchestra, which he founded, he has also appeared as guest conductor with the Philadelphia Orchestra, the London, Chicago, Detroit and Cincinnati symphony orchestras, and orchestras in Russia. His contract with the Cleveland Orchestra expires at the end of this season.

The New York Orchestra is under the management of Richard Copley.

Siegfried Vollstedt and Florence Kaiser Entertained by Club

CHICAGO, Dec. 5.—The Chicago Women's Musical Club entertained Siegfried Vollstedt, conductor and composer, and Florence Kaiser (Mrs. Vollstedt), soprano, on Nov. 3. A program was given by three contest winners: Laura Howardsen, soprano; Theophil Voeks, pianist, and Edgar Lustgarten, cellist.

Miss Kaiser, assisted at the piano by Mr. Vollstedt, recently gave a program for the Rogers Park Women's Club. Among her items was Cadman's Song of Life, which is dedicated to her. On Election Day she sang for the Northern Trust over WMAQ, giving *Dich Teure Halle* from Tannhäuser. M. M.



Nikolai Sokoloff, Who Will Conduct the New York Orchestra

CHORAL ALLIANCE HAS TEACHERS' ENDORSEMENT

Convention in Washington to Hold Meeting in Furtherance of the National Festival Project

Festivals of the United States is the title chosen for discussion on the first evening of the convention to be held by the Music Teachers' National Association in Washington on Dec. 27 to 30. The evening is designed to further the aims of the American Choral and Festival Alliance and will be led by Mrs. Eugene Meyer, chairman of the Westchester County Recreation Commission. Mrs. William Arms Fisher, president of the Festival Alliance, will speak on the work done by this body during the year of its existence. The English festival movement will be outlined by Hugh Ross, conductor of the Schola Cantorum.

Boston's inaugural festival is scheduled to take place early in February. Catholic and Protestant choirs, the former under the direction of Father William J. Finn, and undenominational choral clubs will take part. The New York Choral Alliance concert is to be held in Madison Square Garden in the spring. Festivals are also being developed in Cleveland, Akron, Pittsburgh, Omaha and other centres.

Upward of 2,000 choral societies, glee clubs and small singing ensembles, exclusive of activities in public schools, have been tabulated by the Festival Alliance, which has appointed committees in twenty-seven localities and is investigating the work done along choral lines by governments in Europe.

Harvey Gaul Wins Eurydice Composition Award with Dream Rhapsody

PHILADELPHIA, Dec. 5.—The 1932 prize of \$150 has been awarded by the Eurydice Award Competition to Harvey Gaul, for *A Dream Rhapsody*, composed for women's chorus with soprano and alto solos and accompaniment for flute, viola and piano. Ellis Clark Hammann, Alberto Bimboni and Carl Schneider were the judges.

Susanna Dercum is chairman of the award; the Philadelphia Art Alliance is trustee.

BALTIMORE FORCES COMMENCE SEASON

Siemann Conducts Novelties—Noted Guests Heard—Operas Are Given

BALTIMORE, Dec. 5.—The Baltimore Symphony Orchestra, conducted by George Siemann, began its eighteenth season last night at the Lyric Theatre. This was the 158th concert given under the municipal direction of Frederick R. Huber. Two novelties were on the program, Honegger's *Chant de Joie*, and the Polka and Fugue from Weinberger's *Schwanda*. The orchestra gave an impressive account of itself in *Tod und Verklärung*, and Berlioz's *Roman Carnival Overture* was brilliantly played. Margaret Matzenauer, the soloist, was received with much favor.

In line with its aim to promote the growth of local musical activity, the Harris-Whitman management presented the choir of the Holy Trinity Russian Church, directed by Alexander Piankoff, in Lehmann's Hall on Nov. 24. To emphasize this aim, the management engaged two promising Baltimore artists to appear in solo capacities. Dorothea Ortmann, pianist, and daughter of Otto Ortmann, director of the Peabody Conservatory of Music, played Chopin and Liszt compositions with technical certainty and poetic imagination; and Lawrence Fish, violinist, read the Bach Chaconne with authority.

The choir's singing showed careful training and enthusiasm. Folk and religious music was contributed with fine effect by the Kremlin Art Quintet, the members of which are Ivan Mashibin, Stefan Kosakevich, Ivan Velikanoff, Alexander Kurochkin and Vassili Sostroff.

A large audience was attracted to the first concert of the Musical Art Quartet in Levering Hall, John Hopkins University, on Nov. 17, and heard a finished performance by Sascha Jacobsen, Paul Bernard, Louis Kaufman and Marie Roemaet Rosanoff.

Heard at Peabody Recitals

Dusolina Giannini gave the fourth Peabody recital on Nov. 18, making a deep impression with her dramatic de-

livery of songs in German, Italian and English.

The fifth Peabody recital, on Nov. 25, was given by Frank Gittelson, violinist, and Austin Conradi, pianist, members of the faculty. Sterling musicianship was evident in interpretations of Brahms's Sonata for piano and violin in G Minor, in Bruch's Violin Concerto in the same key and in other works. Philip Jeffreys was the able accompanist.

The choir of St. Michael and All Angels, led by J. Donald Rubie, and with Margaret Hempel John, soprano, gave an interesting program on Nov. 18 at the Parish House. Brooks Oneil, William Apsley, Otis Lee Adams, Andrew Hamilton and Frederick Scheuerman were soloists. An orchestra under Joseph Imbroglio contributed to the program.

Operatic Performances

The Baltimore Civic Opera Company aroused interest with its second monthly bill, *Cavalleria Rusticana* and an operatic version of *In a Persian Garden*. Eugene Martinet, with the assistance of William Hoffman, is responsible for these productions, and the venture proves to be a vital factor in training young singers.

Frank Bibb's version of *The Beggar's Opera* was given during the week of Nov. 14 at the Vagabond Theatre. Helen Penneman was responsible for the stage action and Mr. Bibb coached the singers. Incidental music for two pianos, chosen from Purcell, Bull, Handel, Lully and other composers, was played by Mr. Bibb and George Bolek.

FRANZ C. BORNSCHEIN

Jacques Fray and Mario Braggiotti Make Extensive Tour

Jacques Fray and Mario Braggiotti have made an extensive tour, giving programs of music for two pianos. Their engagements have taken them into Canada, and to American cities in the West and South, including Beloit, Wis., Winona, Minn., Nashville, Jackson, Knoxville and Chattanooga, Tenn., Columbus, Ga., Wilmington, N. C., and Williamsburg, Va.

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Fine New Music Among Galaxy Issues

The Galaxy Music Corporation has striking new issues among its own publications, as well as among those of the firms for which it is sole American agent.

Thus, Harvey Gaul is represented by a unique song called *This Year of Grace* (1932) for medium or low voice, a setting of a poem by Ronald Thompson, appropriate to the years and months we have been living in. It is dedicated to Arthur Anderson, bass of the Metropolitan Opera, and is a song that will strike a human response when dramatically presented.

Sharply contrasted is Powell Weaver's *Dream Dawn*, a lyrical song for high voice, with a slow introduction and a rhapsodic second part, reaching a thrilling climax on high A. Here is a song destined for big success. Mr. Weaver knows how to write a concert song, which he has shown before. In *Dream Dawn* he proves it again.

Two superb numbers for unaccompanied male chorus are A. Illiašenka's *Fughetta* on a Russian Pilgrim Theme and *Like the Pear Tree*, the latter a folk piece from Rimsky's collection, set by Mr. Illiašenka for chorus. The *Fughetta* is a gem in natural counterpoint, the other one of those 5/4 melodies that haunt one after a single hearing. The original Russian texts are included, as well as fine English versions by John Alan Haughton.

From Stainer & Bell, Ltd., London, which Galaxy represents, we have Hubert Brown's *Summer Song*, a charming piece for high voice, and from Elkin & Co., two light songs in Robert Eden's *Dreams of Thee* and Walter Adrian's *Skies* and a more serious one in Vera Buck's *The Birds*, written for Florence Austral and sung by her.

Elkin also issues a charmingly, fanciful Gavotte for piano by Cyril Scott and a group under one cover by Victor Hely Hutchinson called *The Echoing Green*, comprising six settings of Blake's Songs of Innocence for two and three-part women's (or boys') chorus. This young composer, whom we praised in these columns recently, has actually gotten the feeling of Blake into his music. Bravo!

A.

as ever all that can be desired. His material, too, has melodic and harmonic freshness. (Peters.)

For Piano Duet

Bach's Preludes and Fugues, from the Well-Tempered Clavichord. Transcribed for duet by Theodore Dubois. These ex-



Powell Weaver, Whose *Dream Dawn* Is An Attractive New Concert Song

cellent transcriptions include the works in G Minor (from Book I, No. 16), C Sharp Minor, D Major, F Sharp Minor and G Minor (from Book II, No. 16). (Oxford.)

For the Piano (Educational)

"Ten Classical Pieces." These are adapted, arranged and edited by Arthur Foote and make a welcome addition to "Schmidt's Educational Series." The distinguished composer is very happy as editor and compiler and has prepared admirably works of Philip Em. Bach, Rameau, Handel, Bach-Saint Saëns, Beethoven, Schumann, Brahms and Franck. "The Robyn-Hanon" consists of twenty-five Hanon exercises, with special annotations and explanations for the teacher by Louise Robyn. Very good work. (Ditson.)

The Oxford Piano Series contains a large number of little teaching pieces of a surprisingly fresh and lively character, graded upwards from A to E, and suitable for children in the first stages of piano study. The series, edited by A. Forbes Milne, includes pieces by Annie Z. Miller, Doreen Fifer, John Longmire, Becket Williams, Horace Somerville, J. A. Tatam, Arthur Trew, George Coutts, Ann Driver, G. Overton Richards, Robin Milford, Lilian Harris, Arthur Somervell and Edgar Mow. (Oxford.)

Oxford Piano Course, Books 3 and 4. Following logically on the two first books, these carry the student on, in Book 3, as far as rapid scale passages, and in Book 4, to broken chords, with the necessary intermediate steps, of course. Edited by Ernest Schelling, Osbourne McConathy, Gail Martin Haake and Charles J. Haake. (Oxford.)

Briefer Mention

For the Piano

Sechs Wiener Tänze (Six Viennese Dances), those charming pieces which Ignaz Friedman has written, based on melodies of Gärtners, have been issued in album form. They are all alluring and will appeal both to concert players and gifted amateurs. Mr. Friedman's felicitous piano writing sets off the old Viennese tunes in a fetching manner. (Universal.)

Six of Sigismund Stojowski's shorter pieces, many of them known the piano world over, are issued in an album, selected and edited by Alec Rowley. (Schott.)

The prolific Walter Niemann provides us with a sheaf of new piano albums. They are "Jura-Sommer," a set of nine, fanciful poems, "Hamburg," a cycle of thirteen characteristic pieces suggesting various things in the old German city on the Alster and "Variations on an old Dutch Sarabande," the last named one of his finest efforts. Herr Niemann's piano writing is

"Bunny Rabbit's Finger Plays." By Bessie Libby. Kindergartens will be absorbed in the antics of animal friends, turned to musical purposes. (Ditson.)

The Young Student's Piano Course. By Dr. Will Earhart, Dr. Charles N. Boyd and Mary MacNair. The three Pittsburghers have made a standard work for class teaching, using folk material and some of the simpler classics. (Ditson.)

"Musical Jingles for the Very Young." By Dorothy Bell Briggs. Nicely illustrated by C. LeRoy Parker, the little tunes will captivate those for whom they are designed. (Ditson.)

"The Cheery Music Master." Two books. By Walter Niemann. Attractive teaching pieces in the early grades, with attractive illustrations on every page, the text in German, French and English. (Peters.)

Two albums of pieces by Alexandre Gretchaninoff have been selected and edited by Alec Rowley, and as they are not difficult will be useful for teaching. (London: Schott & Co., Ltd. New York: Asoc. Music Publ., Inc.)

"Eight Dances for Children." By Anne Harding Thompson. Nicely conceived.

For Piano and Orchestra

The orchestral score of Henry Cowell's Concerto, played in New York by him with the Conductorless Orchestra several years ago, is interesting chiefly for the treatment accorded the solo instrument, a radical departure in every sense of the word. The movements are called "Polyharmony," "Tone Cluster" and "Counter Rhythm." We like Beethoven's "Emperor" Concerto much better. Perhaps we are old-fashioned. (Senart.)

For Violin and Piano

Bizzarria is a composition in improvisational style by a little known modern Italian, Giorgio Federico Ghedini, in which contemporary harmony is happily revealed as appropriate to a violin part of appealing melodic character. Altogether a very successful piece. For concert performers. (Universal.)

For Cello and Piano

"Chant Nostalgique." By Josef Hütel. A Coolidge Prize winner in an oriental mood. "Meditation in the Armenian Style." By Alb. Hemsi. Both are published by the Edition Orientale de Musique, Alexandria, Egypt.

For Organ

Symphony. By Guy Weitz. One of the most impressive new symphonies for the "king of instruments." All three movements, "Regina Pacis," "Mater Dolorosa" and "Stella Maria" are finely written, showing mastery of the technique of composition as well as a complete knowledge of organ requirements. (Chester.)

Chamber Music

For Quartet (Piano, Violin, Viola and Cello)

Quartet, Op. 11. By Alexander Mackenzie. Obviously a re-issue of this highly respectable work by an English composer who certainly knew his Beethoven, Schumann, Mendelssohn, etc. Especially interesting to compare with present-day British works, which show the freedom which held Mackenzie bound so firmly. (Oxford.)

For String Quartet

Minuet and Poco Adagio cantabile from Quartet, Op. 76, No. 3, by Haydn. The attractive minuet and the "Variations on the Australian National Hymn," which comprise the middle movements of the famous quartet called The Emperor, are issued in scores and parts, edited by Theodore M. Finney. Mr. Finney's editing is comprehensive, including bowing, fingering, etc. (Witmark.)

Harp

How to Play the Harp. By Melville Clark. Practical and thorough study of "The Oldest Instrument in the World—

the Newest in the Home." Applicable to both concert and baby grand harps. (Presser.)

For Orchestra

(Scores)

In the "Ditson Symphonic Series" appears a set of six miniatures called "Alice in Wonderland" by Cecil Forsyth. This music, scored for full orchestra, is happily conceived, with fanciful turns here and there, quite in the Lewis Carroll spirit. It is inscribed to Sir Henry J. Wood and the Queen's Hall Orchestra, London.

"Excalibur." By Louis Adolphe Coerne, Op. 180. The late Dr. Coerne's symphonic poem won the prize in 1931 offered by the National Federation of Music Clubs. It is first rate symphonic music, scored with much skill, for large orchestra, based on Arthurian legend. Some may find it too conservatively harmonically for this day. Others will rejoice in its sanity and freedom from the kind of thing that is so new today and so old day after tomorrow. The enterprise of the publisher, the Oliver Ditson Co., is applauded in issuing this full score in large size, as No. 3 of its "symphonic series."

Songs

"Sechs Gesänge." By Karl Wiener, Op. 21. These are six songs, settings of a German poem by Karl Röttger called "Märchenidylle" for voice and orchestra. The songs are alternately for contralto and soprano. The edition before us is a reduction for piano, and contains some felicitous writing. The third song, "Die Weihnacht (Christmas)" is the best of the set. (Berlin: Bote & Bock. New York: Assoc. Music Publ.)

"The Frostbound Wood," "The Fox," "After Two Years." By Peter Warlock. Three songs of quality for low and medium voice by a British composer who died too young. Not for the populace. "The Twilight People." By R. Vaughan Williams. For low voice, very "folky" in feeling, à l'Irlandaise and better sung without its accompaniment, which a foot-note explains is permitted. "I Arise from Dreams of Thee." By Ralph Greaves. "I Love All Beauteous Things." By Harold E. Darke. The first yet another setting for high voice of Shelley's famous poem, and not a bad one; the second a fine, medium voice setting of Robert Bridges. (London: Oxford University Press. New York: Carl Fischer, Inc.)

Song Collections

"Salt Sea Ballads" is an authentic collection, for it is edited by Richard Runciman Terry. There are thirty songs, classified as general, Northumbrian and parodies, which will engage the immediate attention of all interested in this type of music. There is a foreword by Morley Roberts. (Curwen.)

American Songs, of Early and Mid-Nineteenth Century. Collected, edited and arranged by John Tasker Howard. Suitable for club programs, as there are biographical notes by Mr. Howard on each of the composers, who include Heinrich, Horn, Knight and many others. Mr. Howard has done his task lovingly and well. (J. Fischer.)

For Group Performance

Music to Shakespeare's Plays. No. 1, "Twelfth Night," No. 3, "As You Like It." Edited by Steuart Wilson. Voice with piano accompaniment. If violin and 'cello are added, the piano part is simplified. Violin and 'cello parts published separately. (Oxford.)

"The Princess Has a Birthday." A Toy Orchestra Operetta. By J. Lilian Vandevere. Delightful example of the work which the composer has so materially advanced. Separate orchestra parts included. (Birchard.)

"Old Folk Dances from New Nations." By Edith M. Gates. Description of, and music for, dances from Estonia, Latvia, Russia and Poland. Illustrated. (Summy.)

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METROPOLITAN IS HEARD IN HARTFORD

Lohengrin Attracts Capacity Audience and Is Loudly Applauded

HARTFORD, Dec. 5.—Lohengrin, the first Wagner work to be presented in Hartford by the Metropolitan Opera forces, drew about 3,500 on Nov. 29 to tax the seating capacity and standing room of Bushnell Memorial Hall to the utmost. The ample stage and complete modern equipment of the hall enabled the company to utilize its complete chorus to thrilling advantage, and the well-developed tableaux drew high praise.

Artur Bodanzky received an ovation from an audience which came to worship Wagner rather than any individual star. Sturdy and noble singing characterized the work of all the principals, Göta Ljungberg, Karin Branzell, Rudolf Laubenthal, Friedrich Schorr, Ludwig Hofmann and George Cehanovsky, as the applause accorded them attested.

It is hoped that a second opera, possibly Aida, may be given here in February.

Olin Downes was again engaged to give a preparatory lecture on the opera and its composer in Bushnell Memorial Hall on Nov. 25, a capacity audience attending.

Cecilia Club Sings Well

The Cecilia Club, an ensemble of eighty-seven women singers conducted by Moshe Paranov, gave its first concert of the season on Nov. 22 in Bushnell Hall before the largest audience in its decade of activity. Purity of tone and a well-nigh flawless technique were admired throughout a difficult program. Christmas carols and folk songs not previously heard here were features of the evening, which also brought modern compositions and a Bach chorale.

Carl McKinley, formerly director of music at Centre Church in this city, and now organist of Old South Church, Boston, was the guest artist. He played for the first time in public his recently composed five Hymn Tune Fantasies based on Italian Hymn, Melcombe, St. Catherine, Hamburg and Amsterdam and treated in a modern idiom. Other works Mr. McKinley played were by Karg-Elert and Vierne.

In Grainger's arrangement of the Tune from County Derry, a group of men from the Choral Club and Sol Rubin, cellist, assisted. Incidental solos were taken by Virginia MacCracken, Inde M. Wahlquist, Caroline H. Wason and Josephine S. Koch. Irene Kahn, pianist, and Marshall See-

ley, organist, accompanied.

The Musical Club of Hartford opened its forty-second season of public concerts by presenting the Brosa String Quartet at the Woman's Club Auditorium on Nov. 23. Quartets by Schubert, Brahms and Borodin pleased a large audience.

JOHN F. KYES, JR.

The Opera Fortnight

(Continued from page 19)

mand Tokatyan as Pinkerton and Giuseppe De Luca as Sharpless. The cast also included Ina Bourskaya, Phradie Wells, and Messrs. Malatesta, Ananian, Quintana and Picco. Vincenzo Bellezza conducted.

Except for the orchestra being too loud a good deal of the time, the performance was a good one, and the work in general of a high order. Mme. Müller delivered her entrance song well, and created a furore with *Un Bel Di*. Mr. De Luca's singing was very smooth and very beautiful and Mr. Tokatyan achieved success in one of opera's most ungrateful parts.

Y.

Richard Bonelli Makes Debut

Sensational, in the best sense of the word, was Richard Bonelli's initial appearance with the company, singing the elder Germont in the season's first production of *La Traviata* on Dec. 1. Mr. Bonelli fully realized all the possibilities of the role. His singing of *Di Provenza* was the signal for a real demonstration which left no doubt of the place he created in the company. In the subsequent duet with Violetta he was also excellent. This baritone is a distinct acquisition to the Metropolitan.

Rosa Ponselle's Violetta had all its accustomed points of interest. The first act aria was sung with perfect tone and superb technique. One of the best moments was *Addio del Passato* in the final scene.

Tito Schipa's first Alfredo here was a fine piece of work both dramatically and vocally, and worthy of the applause which the audience bestowed upon the artist. Others in the cast included Mmes. Falco and Egner and Messrs. Bada, Gandolfi, Picco and Ananian. Tullio Serafin conducted.

J.

An Eloquent Rigoletto

Rigoletto on Dec. 2 had the advantage of the sort of high notes that never fail to stir lovers of the older type of Italian opera. Lily Pons as Gilda took advantage of every opportunity to soar into alt, besides singing *Caro Nome* with beauty of tone, grace of phrase and a musical appreciation of the curve of phrase. Giacomo Lauri-Volpi brought to the well-worn airs of the Duke the powerful ring of his prodigious top tones as well as many attractive pianissimo phrases. Giuseppe De Luca was again a Rigoletto eloquent in song and seasoned in characterization. Gladys Swarthout was youthful in voice and figure as Maddalena. The cast also included Tancredi Pasero, Philine Falco, Alfredo Gandolfi, Paolo Ananian, Giordano Paltrinieri, Millo Picco, Minnie Egner and Paolina Tomisani. Vincenzo Bellezza conducted.

O.

A Popular Faust

The first Faust of the season was given on the evening of Dec. 3, with Giovanni Martinelli singing the title role. Completing the cast were: Queen Mario as Marguerite; Pearl Besuner, Siebel; Henriette Wakefield, Marthe; Lawrence Tibbett, Valentin; Ezio Pinza, Mephistopheles, and James Wolfe, Wagner.

The principles were in exceptionally good form, negotiating their roles both vocally and histrionically in a highly convincing and creditable manner. The admirable work of Mr. Setti's chorus greatly contributed to the evening's performance. Louis Hasselmans conducted.

Y.

Sunday Night Concert

Four of this season's American newcomers were heard at the Sunday night

Sustaining a High Note in Rehearsal

BERLIN, Nov. 18.

—Beniamino Gigli will sing here tomorrow night, concluding a tour which has taken him to Munich, Nuremberg, Cologne, Hanover, Karlsruhe, Amsterdam, Zürich and Prague. Throughout this journey, crowds everywhere greeted the tenor, and press and public acclaimed his concerts. In Hanover, on Oct. 25, a throng gathered to meet him at the railway station, and another greeted him at his hotel.

The program that night included arias from *Mefistofele*, *Aida*, *Martha* and *Manon* and many songs. In Munich Mr. Gigli was hailed with tumultuous applause. In Karlsruhe, the hall was sold out weeks in advance.

On Nov. 6, the tenor sang in *La Gioconda* at the Teatro Reale in Rome, and on Nov. 13, he appeared in concert at Colonia.

His concert here will be held in the Sportpalast, with Dr. Max von Schillings conducting the Philharmonic in accompaniment to arias from *L'Africana*, *Tosca*, *Pagliacci* and other operas.



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Beniamino Gigli, Rehearsing for His Berlin Concert, with Dr. Max von Schillings Conducting

lings conducting the Philharmonic in accompaniment to arias from *L'Africana*, *Tosca*, *Pagliacci* and other operas.

Giordano Paltrinieri. Vincenzo Bellezza conducted.

Miss Pons sang *Regnava nel Silenzio* with her customary artistry and Ardon gl'Incensi created a furore. Mr. Schipa's Edgardo was again a beautiful demonstration of restrained artistry and his singing throughout, noteworthy.

U.

Buchhalter Music Arts Forum Meets in Chicago

CHICAGO, Dec. 5.—The Buchhalter Music Arts Forum held its regular monthly meeting in the Fine Arts Building on Nov. 18. Maurice Rosenfeld spoke on The Art of Criticism.

M. M.

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Louise Arnoux Sings
at Barbizon Plaza in
Sunday Night Program



Louise Arnoux, Soprano, Who Has Appeared at the Series Entitled Sunday Nights at Nine

Singing at the Barbizon Plaza in the series which bears the title of Sunday Nights at Nine, Louise Arnoux, soprano, adapted to the revue character of the program the art with which she has interpreted French character songs in more conventional programs.

"The experience was most stimulating," said Miss Arnoux, "and altogether excellent practice. A little 'pep' injected into the average concert program surely would not detract from the performance."

Chardon Quartet Will Be Heard in Series at Longy School

CAMBRIDGE, MASS., Dec. 5.—Under the auspices of the Longy School of Music, the Chardon String Quartet will give concerts in Brattle Hall on Dec. 15, Jan. 19, Feb. 16, March 16 and April 20. Its members are Norbert Lauga, Clarence Knudson, Jean Cauhapé and Yves Chardon, all of the Boston Symphony Orchestra.

Dr. Archibald T. Davison, director of the Harvard Glee Club; Edward Burlingame Hill, chairman of the music division at Harvard University, and Charles Martin Loeffler are among the sponsors of the series.

Stradivarius and Perolé Quartets to Appear at Mannes School

Four chamber programs in the David Mannes Music School will be divided between the Stradivarius Quartet of New York and the Perolé String Quartet, the latter appearing on Jan. 22 and March 5, and the former on Feb. 19 and April 9. Wolfe Wolfsohn, Alfred Pochon, Nicholas Moldavan and Gerald Warburg comprise the Stradivarius membership. The personnel of the Perolé Quartet consists of Joseph Coleman, Max Hollander, Lillian Fuchs and Julian Kahn.

The annual performances of *La Nativité* are to be given at the school on the evenings of Dec. 19 and 21, and the afternoon of Dec. 20. Newton Swift, a member of the faculty, has composed special interludes for this production; these will be played by musicians from the Senior Orchestra under Mr. Mannes. Pupils of Adrienne von Ende, Themy Georgi and Ottile Schillig will sing solos and take part in the chorus.

La Forge-Berumen Artists Give Program at Forest Hills

Frank La Forge and Ernesto Berumen presented artist pupils in recital at the Community House, Forest Hills, L. I., on Nov. 22. Those to appear were: Kathryn Newman, coloratura soprano; Marie Powers, contralto; Harrington van Hoesen, baritone; Mary Frances Wood (Mrs. Ernesto Berumen), Aurora Ragani, Evelyn White and Blanche Gaillard, pianists. Mr. La Forge was at the piano for his pupils, and songs composed by him, including *To a Messenger*, and *Hills*, were sung by Miss Powers and Mr. van Hoesen.

The second program in a series of La Forge-Berumen musicales over WABC of the Columbia System presented Marie Powers, contralto, David Keiser, pianist, and Frank La Forge, composer-pianist.

Musicale-Tea Given by Martha Attwood and Alessandro Alberini

The studios of Martha Attwood and Alessandro Alberini were the scene of the first musicale-tea and reception of the season, held on Nov. 25. Students taking part were: Marietta Millett, lyric soprano; Zora Lehman, mezzo-soprano; Alba Camilucci, dramatic soprano, and Frederic Thibedeau, baritone, with Miss Attwood at the piano. The program consisted of operatic arias, German lieder and contemporary American songs, and was cordially received by the many guests.

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In School and Studio

Estelle Liebling Holds Radio Class

Estelle Liebling's radio class ended its session on Dec. 1. All types of songs were taken up, including popular and classical. Well-known radio singers were invited as guest artists to sing over the microphone for the students and to speak to the class about their own problems on the air.

The next radio class will begin on Dec. 19.

Artist Pupils of Walter S. Young Heard in Recital

Helen Swan, coloratura soprano, and Mary Louise Meeker, mezzo-contralto, gave a successful recital in Walter S. Young's studio on Nov. 28. Works enumerated on their program included songs by standard composers and folk songs. Mrs. Young assisted at the piano, and an International Sketch, given in costume, had an accordion accompaniment by Miss Swan.

Lillian Yamin Presented in Recital by Alexander Kelberine

Alexander Kelberine presented Lillian Yamin in a piano recital in the Hubbell Auditorium, Steinway Building, on Nov. 27. The young artist was heard to advantage in an exacting program, winning praise for her technical skill and powers of interpretation. On her list were works by Bach, Beethoven, Debussy and Liszt.

Manfred Malkin Pupils Give Recital

A piano recital by pupils of Manfred Malkin was given with success in the Haaren High School on Nov. 13, the program containing works by Chopin, Rachmaninoff, Mendelssohn, Liszt and other composers. Cecil Carol, soprano, assisted, singing the Waltz from *La Bohème* and Mana-Zucca's *I Love Life*.

BOSTON STUDIOS

The Boston Civic Symphony Orchestra, Joseph F. Wagner, conductor, is holding rehearsals in Recital Hall, New England Conservatory of Music. At least one American composition is to be included in each program, and composers are encouraged to submit their scores. Directors are: Augustine L. Rafter, chairman and treasurer; Mrs. William Arms Fisher, Warren Storey Smith, Frederick S. Converse, A. M. Hume, Paul H. Allen and Joseph F. Wagner.

The Ondreick Violin Artists' Ensemble of New York and Boston, directed by Emanuel Ondreick, recently gave a concert of works for three, four and eight violins, played for the first time in Boston. Soloists were: Frankie Zecchino, eleven years old, and Frances Hendrickson, young American violinist.

Columbia School in Chicago Arranges Concert Schedule

CHICAGO, Dec. 5.—Concerts will be held by the Columbia School of Music every Sunday afternoon from Jan. 15 to May 20. Members of the faculty and advanced students will take part. The following will appear at the two first programs: William Hughes, Clifford Bair, Grace Parmelet, Aldo Del Missier, Robert Macdonald (director), Margaret Conrad, Ocie Higgins and Frederic Jencks.

Artists to be heard in other programs in 1933 include Walter Spry, Ludwig Becker, Libuse Baumann, Herbert Bergmann, the Columbia School String Orchestra led by Mr. Becker, Arthur Grandquist, Dudley Powers, Evelyn Wienke, Fred Wise, Ruth Ray and William Hughes. Louise St. John Westervelt will direct the Columbia School Chorus and the Westervelt Singers later in the season.

Englewood Conservatory Will Sponsor Children's Concerts

ENGLEWOOD, N. J., Dec. 5.—A series of children's concerts by the New York Philharmonic-Symphony Orchestra, conducted by Ernest Schelling, will be sponsored by

ROCHESTER BALLET PROGRAM IS LIKED

Civic Association Sponsors List of Dances Given by Local Performers

ROCHESTER, Dec. 5.—A program of ballets presented by the Rochester Civic Music Association in the Eastman Theatre on the evening of Nov. 25, was repeated the next afternoon. Thelma Biracree and Miles Ensign created and staged the dances, which were given with the co-operation of the Rochester Civic Orchestra under the baton of Guy Frazer Harrison.

Compositions used were the Bach-Gounod Ave Maria, Soaring by Schumann, Ritual Sacrificial Dance to music by Herbert, Cinderella with music by Tchaikovsky, Ravel's La Valse and Schéhérazade by Rimsky-Korsakoff. Participants came from the studios of Miss Biracree and Mr. Ensign. Costumes were by Alice Couch, and settings by Clarence J. Hall. Outstanding was the work done by Miss Biracree in La Valse and as Cinderella, with Harold Kolb as Prince Charming. Mr. Ensign's solo in the Sacrificial Dance was especially fine. Others taking part were Milton Ebert, Ellenor Brigham, Helen Abramson, Evelyn Seligman, Irene Schroedel and Bernice Sweeney. Both performances went off smoothly and expeditiously, the ensembles as well as the solos showing imagination and vitality.

The Civic Orchestra gave an interesting program under Mr. Harrison's energetic leadership on Sunday evening, Nov. 20. Ravel's Bolero was included, to the enjoyment of the large audience.

Fritz Kreisler drew his customary big crowd to the Eastman Theatre on Nov. 18, after an absence of two years. Carl Lamson accompanied.

MARY ERTZ WILL

the Englewood Conservatory of Music. Three chamber music concerts by such ensembles as the Roth Quartet are to be given in private homes under conservatory auspices with the object of stimulating interest in the formation of a chamber music society.

The conservatory had added a dramatic school for children to its activities. Under the general supervision of Kari Kraft, the first play will be given on Dec. 17 and 18. Boris Bekker, Martha Ryther-Kantor and Molly Tacher will have charge of other features of the production. Dorothy O'Brien is the conservatory's secretary.

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Pittsburgh Symphony Arresting, Though Not on Anticipated Lines

Invocation of Blue Laws Fails to Prevent Performance On Sunday

By HARVEY GAUL

PITTSBURGH, Dec. 5.—The Pittsburgh Symphony began its seventh season and what was to have been a wholesale pinch petered out into thin air.

We were all to have been arrested, conductor, soloist, men and sponsors, and we all had our cells picked out in the Oakland Police Station, one of the most prophylactic jail-houses in the village, and then the whole affair flopped.

You see, we have here in the sovereign state of Pennsylvania, a code of rules drawn up 100 years ago, the celebrated Blue Laws, which prohibit anything on Sunday—lectures, concerts, theatres, sports—though you can go to church.

Business was bad at the Pittsburgh Symphony box-office and so Eddie Specter, the up-and-coming manager, conceived the bright idea of advertising the sale of Sunday night tickets.

That was where he ran afoul of the Rev. Blackwood and the Lord's Day Alliance. Said Rev. Blackwood was for shutting off the concert. Police Inspector Walsh, who knows a great deal about music (at least he listens to Ed Wynn's opeys on the radio) said he didn't see why the symphony shouldn't go on.

But No Arrest

So the symphony went on, no one had to wait for "the wagon," and Oakland Jail-house remained unoccupied except, of course, for the Sunday night regulars.

Coe Glade, contralto, came all the way from Chicago, eagerly hoping to get the thrill of her life by being arrested. Instead, she sang a lot of thread-bare old war-horses, and got salvos of applause and a hot-house full

of chrysanthemums. She is considerable of a knock-out.

Antonio Modarelli conducted the symphony and he was electric, dynamic, and the 100 men played an amazingly good program, everything from the Borodin, No. 2, to de Falla's Three Cornered Hat. Bill Benswanger wrote the program notes and it was a capital evening in every way.

The unfortunate thing is that we weren't all arrested. That's where the Lord's Day Alliance made a faux pas, just one good wholesale arrest, and the Blue Laws would have been scuttled once and for all.

But then, mebbe the Alliance heads are learning strategy.

Heifetz in "Gold-Plated" Series

After an absence of several seasons, Jascha Heifetz, the mask-like, the unbending, came to play a recital in May Beagle's ermine-covered, limousine-laden series. May Beagle is bringing nothing but \$3,500 names here this season, the tenth anniversary of her gold-plated series. A New York manager tried to wish a plain, common \$1,000 canactrice on her and she shooed him right away.

Heifetz is the Bumble Bee exponent par excellence and when he goes into his zippy-zippy routine he's good for a repeat encore. You know the thing, it's the bright number in the bright lexicon of all bright young fiddlers. If you can't Bumble-Bee, you're stung. We understand that the Fiddlers' Union, Local No. 1, are going to place a wreath on Rimsky-Korsakoff's grave just for that composition.

Heifetz played as he always does and brought himself salvos of applause. Isidor Achron at the piano proved himself the accompanist plus.

The Enterprising Y

Speaking of fiddlers, the Young Men and Women's Hebrew Association, the pioneering, ice-breaking, path-finding organization, have booked young Ruggero Ricci, right off the boat (like good Scotch and other imports) and so the moment he steps off the geng plenk, he comes to Pittsburgh for a "first time." That's good box office, and will plug the Sunday night concerts no end. Others on the Y series (more boat stuff, more first American concerts of the season) are Gregor Piatigorsky, Chenkin and Gretchaninoff and his trio right off Russia's back steppes.

Among the Americanos, one finds the Barrière Little Symphony, Pescha Kegan and Caroline Hilmer.

Laura Bolton of the Chicago Museum, gave us a lecture-demonstration of music in Africa. Mrs. Bolton went to Africa with the Pulitzers and made phonographic records and what she brought back is no Mammy song. She is preparing a book on African music—and mebbe Tinpan Alley won't get a surprise when it hears the black man as he is, void of the Methodist-Baptist influences.

Lieder as She Is Sung

Lotte Lehmann showed us what lieder singing might be—and what it might be is something entirely different from the Carnegie Hall studio crowd's conception. She sang for the Art Society and her program was a joy, one of the best compilations the town has had in years. Mme. Lehmann is something of an artist, so it is a



Antonio Modarelli Conducted the Triumphant Pittsburgh Symphony at Its Sunday Concert

work of supererogation to mention her merits. Suffice it to say that she is always open to a return engagement in this village, where German is spoken with a Scotch-Irish burr.

The Foster Singers, a local group of soloists, gave a program of early American and contemporary music. The women appear in costume, very 1850.

An A Cappella Choir

The Western Pennsylvania Chapter of the American Guild of Organists trekked over to outer Homestead to hear Frederick A. Welty and his accomplished a cappella choir. Going to Homestead is like living in New York and going over to Hackensack, or Nyack; people do it, but not willingly. Quite a quota of diapason pullers made the journey and came back content. As soloist, young Albin D. McDermott, organist of St. Agnes Church, played Bach and Guilmant. Frederick Welty is a John Finlay Williamson élève, and while he doesn't prattle of the "ministry of music," still he does retain all the Williamson teachings and precepts and makes an excellent job of it.

DENVER HAILS GUESTS

Martinelli and Meisle Appear in Attractive Song Recitals

DENVER, Dec. 5.—Giovanni Martinelli and Kathryn Meisle have been presented in song recitals by the Messrs. Slack and Oberfelder.

Mr. Martinelli, the first to come, made a sensation. He was well and favorably known from his former appearances here, but it seems as though the years have added color to his voice instead of detracting from it in any way. He sang an exacting program and received an ovation.

Miss Meisle, the second artist to appear, provided an altogether attractive concert. She was in excellent voice and supplemented her list with well-earned encores. Zest was added to the program by the fact that Edwin McArthur, her accompanist, is a Denver boy who has made a distinct place for himself since he migrated to New York seven years ago. Miss Meisle was gracious in sharing her applause with him.

The Organists Guild is sponsoring programs which have been largely attended.

J. C. K.

Musical Mornings Begin at Essex House

The first of the Evelyn Brandt Musical Mornings in the Essex House Ballroom was given on the morning of Dec. 6, the program being presented by Poldi Mildner, pianist; the Perolé Quartet, and Kurtis Brownell, tenor.

The Quartet began the program with Haydn's D Major Quartet, known as The Lark. Miss Mildner played Schubert's Wanderer Fantaisie and later a group by Debussy, Prokofieff and Breitfeld, winning a conspicuous success.

Mr. Brownell sang Wolf's Vorbogenheit, Grieg's Ein Traum and two Fauré songs in all of which he was highly successful. Marion Kalayjian was his accompanist.

Lily Pons was guest of honor at the concert.

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Concerts in New York

(Continued from page 23)

setting which could scarcely be improved upon.

The performance was characteristic of Mr. Barrère, which is to say that it charmed and stimulated. Here was playing of the finest balance, feeling, clarity and finish; the kind of playing that makes one think, first of all, how beautiful the music is. And how perfect was the art which Mr. Barrère lavished on his solos! If there were flutists like him in the days of Bach and Handel, it is not surprising that these composers gave the instrument such serious consideration.

Mrs. Caldor's suite is an imaginative piece of writing along conventional lines, and obviously sincere. There are five movements, bearing the sub-titles of Washington Square, Madison Square, Empire State Building, Cathedral of St. Patrick and Central Park. The score is the first work of this American composer, and if not startling is of sufficient promise to quicken the hope that it will not be her last. The audience applauded it vigorously, and necks were craned until everyone finally caught sight of Mrs. Caldor modestly bowing her thanks from a box.

V.

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Guy Maier with Lee Pattison

The second of his series of matinee recitals, entitled *Musical Journeys*, was given by Guy Maier, pianist, in the Barbizon Plaza on the morning of Dec. 4. Mr. Maier had the assistance of Lee Pattison, for many years his co-artist in two-piano recitals.

The program was under the heading of With Chopin in Provence and Majorca. Mr. Maier gave a delightful and well-considered account of Chopin's *Villagiatura* in Majorca in 1838, and played a bolero from that island and Ibert's Little White Donkey. Mr. Pattison contributed Chopin's B Flat Minor Sonata, ten preludes, a polonaise and a scherzo.

There were colored slides of places in France and Spain, and Mr. Maier's engaging talk made the matinee a highly enjoyable one.

Eva Gauthier in Unusual Recital

Eva Gauthier, soprano; Celia Dougherty, accompanist. (T.H.) Dec. 5, afternoon. Two Eighteenth-Century Songs: *Musette*; *Le Beau Daphnis*...de Sevres *Vocalise-Étude*; *Manteau de Fleurs*...Ravel *Dans le Jardin*; *Femmes de Paris*...Debussy *Discordant*...Nordoff *From Blank to Blank; The Grass Has So Little to Do; My River Runs to Thee*...Bacon *A Little Page's Song*...Watts *Nocturne; I Hear an Army*...Dougherty *Traumleben*; *Verlassen*; *Am Wegrand*; *Lockung*...Schönberg *Il en est de l'Amour*...Halffter *La Corza Blanca*...Albeniz *Soneto a Cordoba (First Time)*...de Falla *Three Comptines (First Time)*...Mompou *Rima*...Turina *Mme. Gauthier can always be depended upon to present an interesting program interestingly. This recital was no exception. The early French songs had unique charm, all of which was fully realized. The Schönberg pieces are not of the composer's cacophonic period, but earlier, romantic works. The Ravel vocalise, a Habanera in form, was delightful and the new Spanish works were well worth a hearing.*

As heretofore, there was an exotic atmosphere which added much to the program itself. Mme. Gauthier's audience had its characteristic quality and was liberal in its approval of the artist's singing. D.

Angna Enters in Unique Program

Angna Enters, whose programs defy characterization because they are in a class by themselves, appeared in the Guild Theatre on the evening of Dec. 4, with Madeleine Marshall, unseen, playing accompaniments that were in themselves bits of genuine artistry.

Miss Enters's pantomime was wholly delightful in its lighter moments, and frequently so in its serious ones. Occasionally the symbolism was fine-drawn to the point of being incomprehensible, as in some Aztec specimens, and several religious ones. The French Street Walker was a piece of superb characterization, although a trifle lengthy, and the Pique-Nique priceless in its humor. Personality plays a large part in Miss Enters's presentations, and this with an amazingly expressive face and hands, contributes to a high degree of artistry. The house was packed to the last seat.

H.

Doris Kenyon Gives Costume Recital

Doris Kenyon, known to cinema patrons, was heard in a costume recital in the Town Hall on the evening of Dec. 4, with Max Rabinowitz at the piano.

Miss Kenyon, in a variety of costumes ranging from Abbé Prevost's *Manon* to an Irish gossoon, sang arias from Massenet's *Manon*, Moussorgsky's *Fair at Sorochintzy*, some Spanish songs and a sketch written especially for her by Kathleen Lockhart Manning and entitled *In Black and White*.

In this particular field of endeavor Miss Kenyon was highly successful in imparting the spirit of her songs. It would be interesting if she would attempt a program without accessories. The audience was highly appreciative.

J.

Dai Buell Plays Goldberg Variations

Dai Buell tried the interesting experiment of giving a one-piece program and giving it twice in close succession at Steinway Hall on the afternoon of Dec. 5. The work chosen was Bach's *Aria with Thirty Variations*, written by the great master for a pupil to use as a means of beguiling the

night hours for Goldberg, his patron, a victim of insomnia.

Including the short talk on the origin and design of the work with which Miss Buell preceded the performance, the unique program lasted well over an hour. Then, after a brief rest, the pianist started in a repeat it. The composition, one of the most difficult of the classical school, is also one of the least grateful, and Miss Buell deserves credit for her labor of love and her success in carrying it through.

C.

Guatemala-Mexico Symphonic Marimba Orchestra

Fourteen marimbas with three double-bass fiddles and instruments of percussion form the orchestra, conducted by Señor del Pozo, heard in a concert in the Town Hall on the evening of Dec. 5. Señorita Margo danced and Angel Soto, tenor, and Celso Hurtado, marimba soloist, were also heard. Irene Hampton accompanied at the piano.

In music of the type intended for marimba, folk tunes and highly nationalized pieces, the playing was well worth while. Transcriptions of pieces by Chopin, Brahms and Ravel (the Bolero) and of a Paganini concerto were equally interesting. Mr. Soto exhibited a voice of volume in Spanish songs and in an aria from *L'Africaine*. Miss Margo danced gracefully. Mr. Hurtado (who has played here before, if memory serves) made good with the *Fantaisie-Impromptu* of Chopin and the concerto.

The technique of the players both individually and collectively was quite remarkable and gave an entirely new idea of the possibilities of the instrument.

Abram Haitowitsch and James Wolfe

Abram Haitowitsch, blind violinist, who has appeared in numerous recitals, and James Wolfe, bass of the Metropolitan, were heard in recital at the Plaza on the afternoon of Dec. 5. David Sapiro accompanied the violinist.

Mr. Haitowitsch began with Mozart's *Concerto in A* and later played shorter works. Mr. Wolfe sang pieces by Handel, Moussorgsky and several English songs. Both artists were well received by an audience which filled the hotel ballroom.

D.

The Woodsides in Joint Recital

Freida Woodside, soprano, and James Woodside, baritone, with Howard Kubik at the piano, were heard in a joint recital, the first of a series featuring vocal styles of various nations, in the Barbizon Plaza on the evening of Dec. 5.

The program, a highly original one, began with works in different Italian dialects, interesting in themselves and delightfully sung, three duets and a solo each. The second group was of Seventeenth and Eighteenth Century Italian composers, two sung by each artist. The third group was of operatic excerpts by Handel, Mozart and Haydn, two soprano solos, one baritone solo and one duet. The final part was of excerpts from Act II of *La Traviata*. The singing throughout was excellent.

J.

Percy Grainger Talks on Melody Versus Rhythm

Percy Grainger, pianist and composer, gave a lecture-recital in Steinway Hall on the afternoon of Dec. 6, assisted by the Durieux String Ensemble and the Durieux String Quartet, under the leadership of Willem Durieux.

Mr. Grainger, besides his interesting talk, played various instruments in explanation of his subject, the composers represented including several from the Sixteenth Century down to contemporary ones. Combinations of instruments, strings, percussion, dulcetone and reed organ as well as phonograph records of music from Java and Madagascar were used. Mr. Durieux contributed a cello solo.

The players included Catherine Norfleet, Christine Philipson, Frieda Kane and Clara Reisky, violins; Marjorie Harding and Marie van den Broeck, violas; Mr. Durieux, Genieve Lewis and Virginia Nolte, cellos, and at the other instruments, Ella Grainger, Charles Hobbs, Howard Kasschau, Morris Lawner, Nathan Price, Marle Robertson and Eugene Roger.

Rubinstein Club Concert

The Rubinstein Club, the president of which is Mrs. William Rogers Chapman, gave its first private concert of the season in the ballroom of the Waldorf Astoria on the evening of Dec. 6. The guest artist was Emma Redell, soprano of the Chicago Civic Opera, who was accompanied at the piano by Stuart Ross. Also contributing to the program were the Club Choral and an orchestra of forty conducted by Dr. William R. Chapman; Kathryn Kerin-Child, pianist, and W. A. Goldsworthy, organist.

Miss Redell sang in her customary good style. Her groups included *Dich Teure Halle*, from *Tannhäuser*, and songs by Respighi, Strauss, Rachmaninoff and Horsman. She responded generously with several encores, at the close of each group.

A feature of the program was *The Call to Dawn* by Pauline Winslow, given by the Choral with piano and organ. The work proved effective, prompting the audience to call upon Miss Winslow for numerous bows.

Y.

Sylvain Robert and Edgar Lee Stone

Sylvain Robert, baritone, and Edgar Lee Stone, pianist, were heard in a joint recital in the Town Hall on the evening of Dec. 6. Walter Golde played for Mr. Robert.

The program included old Italian songs, arias from *A Masked Ball*, *Hamlet* and *The Barber of Seville*, as well as songs by Beethoven, de Falla, de Golier and others. Mr. Stone played the F Minor *Ballade* of Chopin and the same composer's *A Flat Waltz*, Op. 42, and *A Minor Etude*, Op. 25, No. 11. He was better in his second numbers than in the *Ballade*. The *Etude* was given with good tone and musicianly understanding. Mr. Robert, who has had operatic experience abroad, impressed his hearers in varied styles of music.

D.

Hilda Berkey Gives Recital

Hilda Berkey, mezzo-soprano, gave a song recital in the Barbizon on the evening of Dec. 6, with Bernard Gabriel at the piano.

Miss Berkey's program was an inclusive one, beginning with Martini and Mozart. A French group had three modern works and a seldom sung aria from *The Damnation of Faust*. German songs were by Wagner, Liszt and Wolf. A final group in English represented Carpenter, Weaver, Kountz, A. Walter Kramer and Curran.

Miss Berkey exhibited a voice of excellent quality, well controlled, and an interpretative sense which made her singing of unusual interest.

J.

Other Concerts

FRANCES BLAISDELL, flute; EBBA BRAATHE NOCK, piano. Dr. Alexander Russell, accompanist. Wanamaker Balmoral, Nov. 22, afternoon. Mozart flute concerto and shorter pieces for flute. A group of Brahms and one of Debussy, Sinding and Grieg for piano.

ANITA ARNOFF, pianist; BENJAMIN GROBANI, baritone. Kurt Ruhseitz, accompanist. Chalif Hall, Nov. 22, evening. Well-made program of classical and modern numbers well presented.

ADOLPH RZICKA, pianist. Barbizon, Nov. 22, evening. Bach, Mozart, Brahms and ultra-modern works in intimate surroundings.

VERA WEBSTER, pianist. (B. P. Salon de Musique) Nov. 22, evening. Beethoven Sonata, Chopin group and works by Brahms, Glinka-Balakiriev and Liszt.

VIRGINIA RICHARDS, soprano; ANITA FONTAINE, piano. (B. P. Salon de Musique) Nov. 29, evening. Program of songs, leider and aria from *Le Cid*. Piano works by classic and modern composers.

BERNARD GABRIEL, pianist. Barbizon, Dec. 4, afternoon. Classic and modern pieces, including arrangements and a group of original works by Mr. Gabriel. Good technique and musicianship.

CHARLOTTE BRUNO, soprano. Emilio Roxas, accompanist. (B. P. Salon de Musique) Dec. 6, evening. Arias from *Mignon*, *La Bohème* and *Faust*, and songs in Italian, German and English. Mr. Roxas played works by Grieg, Chopin and Godowsky.

Broadcasting News

Atwater Kent Finals to Be Held

National finals of the Atwater Kent Radio Audition will be held at the National Broadcasting Company on Dec. 11, and broadcast over a WEAF network. The ten district winners who will compete are: Northeastern, Lydia Summers, contralto, New York City, and Thomas L. Thomas, baritone, Scranton, Pa.; Midwestern, Frances De Voice, contralto, Minneapolis, and Clyde Franklin Kelly, baritone, St. Louis; Southern, Peggy Jo Lobb, coloratura soprano, Concord, N. C., and Wilson Angel, bass, Winston-Salem, N. C.; Southwestern, Edythe Hoskinson, mezzo-soprano, Hutchinson, Kan., and Robert Miller, baritone, Dallas; Far-Western, Laura Lodema, mezzo-soprano, San Francisco, and William Felix Knight, tenor, Santa Barbara.

St. Cecilia Club on Air

The St. Cecilia Club, Victor Harris, founder and conductor, was heard in a program honoring its namesake on St. Cecilia's Day, Nov. 22, over a WJZ network. Included on the program were Mr. Harris's Invocation to St. Cecilia, and Medley from the Sunny South.

Short Waves

Lawrence Tibbett and Richard Crooks are the artists on the Firestone programs, Mondays at 8:30, WEAF network. The baritone sings on Dec. 12, 19, 26, and Jan. 9. The tenor sang on Dec. 5 and will be heard on Jan. 2.

Harriet Cohen played some of her Bach Book over WEAF on Dec. 4. . . . Nelson Eddy, Veronica Wiggins, Harold Hansen and William Daly's Orchestra are featured in a new concert hour over WOR, Fridays at 9 p.m.

Alfred Wallenstein, first 'cellist of the New York Philharmonic-Symphony, is conductor of a new twenty-four piece string orchestra to be heard over WOR beginning soon. . . . Nino Martini, tenor, is singing a series on Columbia on Fridays at 11 p.m., accompanied by Howard Barlow and the Columbia Symphony.

Nathaniel Cuthright, tenor, has been heard several times over Station WINS, in connection with dedicatory programs of the Y. M. C. A. . . . Another of these programs will be on Dec. 11. He has also appeared on WOV and as guest star for The Hollander's Radio Jamboree.

Remaining programs by the Rochester Philharmonic will be broadcast on a WJZ network on Jan. 12, 19 and Feb. 9. . . . Frances Nash, pianist, was soloist with the NBC Orchestra on Dec. 4 in the opening of the MacDowell Week celebration. WJZ network.

CAMERON CONDUCTS SEATTLE SYMPHONY

Makes First Local Appearance as Orchestra Opens Its Season

SEATTLE, Dec. 5.—Enthusiasm was spontaneous at the opening concert of the Seattle Symphony Orchestra on Nov. 14, when Basil Cameron made his first appearance as conductor. He proved a forceful and inspiring leader. The program contained the Overture to Oberon, Dvorak's New World Symphony, ballet music from Schubert's Rosamunde and Liszt's Les Préludes.

A brilliant reading of Beethoven's Fifth Symphony was the outstanding feature of the second program on Nov. 28. Dvorak's Carneval Overture, Wagner's Siegfried Idyl and Tchaikovsky's Romeo and Juliet were also presented.

Organ programs are receiving considerable attention this season. Frederick Feringer is giving a series of fifteen in the First Presbyterian Church. John McDonald Lyon has begun a series of thirteen in St. Clements Church, and Harold Heeremans continues his monthly programs at University Temple. Western Washington Chapter, American Guild of Organists, presented members on Nov. 22, at University Christian Church, the program being given by Mary Louise Schrader, John McDonald Lyon, Katherine Robinson and Ethel Poole Morek.

Marks Haydn Bicentennial

The Seattle Musical Art Society furnished an interesting Haydn bi-centenary program as its first event of the season. Louise Benton Oliver, violinist; Eleanor Hale Southern, 'cellist, and Ethel Poole Morek, pianist, formed a trio, and Olga England Reed, contralto, took part. The story of the English madrigal was told by Mary Jane Barton at the second meeting when Katherine White, Mary Jane Barton, Olga England Reed and Florence Horrocks sang.

The Gordon String Quartet made its initial appearance in Seattle on Nov. 22 at the Cornish Theatre. Other visiting artists have been Robert Crawford, baritone; Ruby Mercer, soprano, and Harrison Potter, pianist.

Einar Lindblom conducts the Seattle A Cappella Choir, which made its debut on Nov. 18.

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LOEFFLER NOVELTY GIVEN BY SOKOLOFF

Setting of Whitman Poem for Men's Voices Has Premiere in Cleveland

CLEVELAND, Dec. 5.—Conducting the Cleveland Orchestra concerts of Nov. 17 and 19 in Severance Hall, Nikolai Sokoloff introduced Beat, Beat, Drums, a setting by Charles Martin Loeffler for men's voices in unison of Walt Whitman's poem. The work brought out for the first time this season the male choir of the Cleveland Orchestra Chorus which is led by Griffith J. Jones, and the Glee Club of Western Reserve University, with Jacob A. Evanson as leader.

Mr. Loeffler's music, though written fifteen years ago, had its first performance at these concerts. The instrumentation, suited to a work recalling Civil War days, calls for six piccolos, three saxophones, four trumpets, three trombones, tuba, six snare drums, bass drum, cymbals, and two pianos. The song was well received.

Berlioz's Fantastic Symphony opened the concert. Following the intermission came Vaughan Williams's Fantasia on a theme by Thomas Tallis for double string orchestra. The program closed with Liszt's Second Hungarian Rhapsody, with Verona Mikova, Cleveland cymbal player, representing the obbligato provided by the composer for that instrument.

Plays Beethoven Concerto

Josef Fuchs, concertmaster, was the soloist in the concerts of Nov. 24 and 26, playing Beethoven's Concerto. Mr. Fuchs's gifts include the faculty of always playing in tune and his tone is of lovely quality.

Mr. Sokoloff opened these concerts with Beethoven's Egmont Overture, and devoted the second half to Rachmaninoff's Second Symphony played in response to many requests.

In the program for Dec. 1 and 3 Mr. Sokoloff included a work of Brahms for the first time this season—the Third Symphony. The performance of it was distinguished, particularly in the first two movements, by beautiful rhythmic fluency.

The concerts closed with Strauss's Death and Transfiguration, music which was doubly effective following Chopin's Piano Concerto in F Minor, presented by Josef Hofmann, a prime favorite with orchestra audiences, who welcomed the celebrated artist in his first appearances at Severance Hall.

The eighth program in the Sunday evening Twilight Concerts of the Cleveland Orchestra was presented Dec. 4 at Severance Hall by the assistant conductor, Rudolph Ringwall.

MARGARET ALDERSON

Kenneth S. Clark Joins Richmond-Mayer Corporation

Kenneth S. Clark has become sales manager of the Richmond-Mayer Music Corporation, distributors of published music. An affiliate of this company is the Paull-Pioneer Music Corporation, publishers of Mr. Clark's three song books, *Everybody Sing*, *Songs of the Campus*, and *The Cowboy Sings*.

Mr. Clark, who is secretary of the Music Round Table, has long been associated with the National Bureau for the Advancement of Music, with which he retains his connection, but as a volunteer.

Bach Autumnal Festival Held in First Presbyterian Church

Bach's Magnificat was sung on Sunday evening, Nov. 27, at the Bach Autumnal Festival in the First Presbyterian Church under the direction of Dr. William C. Carl. The program also included an aria from the Pentecost Cantata, and excerpts from Shout for Joy Ye Ransomed Band, The Song of Mary, and Jesu, Joy of Man's Desiring.

Soloists were: Mildred Rose, soprano; Amy Ellerman, contralto; Dan Gridley, tenor, and Fraser Gange, bass.

INDIANAPOLIS HAILS NOTED PERFORMERS

Männerchor Presents Novaes— Koshetz and Giannini Make Appearances

INDIANAPOLIS, Dec. 5.—Guimara Novaes was presented by the Indianapolis Männerchor at the opening of its season on Sunday afternoon, Nov. 6. Mme. Novaes was greeted by an admiring audience, which she charmed in a program of Bach, Chopin, Schubert and Albeniz, with novelties by Villa-Lobos and Mompou.

The male chorus, conducted by Karl Reckzeh, gave its first evening concert on Nov. 21, singing works by Bruch, Weinzierl, Pilke and Rinker with its customary spirit. Dusolina Giannini, who appears once a year with this ensemble, was the soloist, arousing the usual enthusiasm. Italian and Spanish songs, and lieder by Brahms and Schubert were on her list. Molly Bernstein accompanied her.

Nina Koshetz, with Boris Kogan as her accompanist, gave the first concert sponsored by the Civic Music Association on Nov. 17. Mme. Koshetz was particularly happy in Russian songs, which she prefaced with interesting remarks. She also sang beautifully works by A. Walter Kramer, Henry Hadley, Charles Wakefield Cadman, Coleridge-Taylor, Nin, Ponce, Migot and Sadero.

Club Holds Anniversary

Of special interest was the fifty-fifth anniversary celebration of the Indianapolis Matinee Musicale on Nov. 18 in the D. A. R. Chapter House. Among the past presidents who greeted the assembly were: Mrs. W. C. Lynn, who presided from 1882 to 1883; Mrs. A. M. Robertson, from 1883 to 1898 and again from 1900 to 1911, and Mrs. Henry Schurmann, Mrs. Charles Pfafflin, Mrs. Lafayette Page, Mrs. Hugh McGibeny and Mrs. Robert Blakeman. The newly-elected president is Mrs. Frank Gregor. The two remaining presidents who were not present are Miss Adelaide Carmen and Mrs. J. S. Jenckes. The musical program covered the period from 1880 to the present

day, running the gamut from Gottschalk to Gershwin.

The Matinee Musicale, assisted by the Indiana Federation of Music Clubs, presented John Tasker Howard in a lecture-recital entitled Our American Music, with the Sigma Alpha Iota vocal ensemble and Edna T. Bowles, contralto, at the Sculpture Court of the John Herron Art Institute on Nov. 4. On the program were works by Stephen Foster, Gottschalk, Ethelbert Nevin, MacDowell, John Palma, Alexander Reinagle, Chadwick, Henry Hadley, Carpenter, Gershwin, Guion and Whithorne in addition to arrangements of early American music by Mr. Howard. Mary Elizabeth Johnson and Henry B. Kolling played the accompaniments.

Josiah Kirby Lilly entertained guests at his Stephen Foster Hall the following afternoon, when Mr. Howard spoke on Early and Mid-nineteenth Century Songs. He was assisted by Mrs. James H. Lowry, Frank S. Nussbaum and Sam K. Sims.

Series Opened by Kreisler

Fritz Kreisler opened the third annual season of the Martens Concerts, Inc., on Oct. 31 at Keith's Theatre, attracting a large audience. Carl Lamson accompanied.

Max T. Krone, the new director of the Arthur Jordan Conservatory, and Mrs. Krone were honor guests at a conservatory reception recently.

Mrs. Woollen has given a sum of money to the Indianapolis Public Library for the purchase of scores to be used by the orchestra and also put into general circulation. The gift is in memory of her father, Julius Wocher.

PAULINE SCHELLSCHMIDT

Edna Weese Heard in Song Recital

Edna Weese, soprano, who made her debut last year in the Town Hall, was presented by the Women's Graduate Club of Columbia University in a recital at Philosophy Hall on the afternoon of Dec. 5. Miss Weese was accompanied on the piano by Antonio Lora.

Her singing had a freshness and clarity of tone that were admirable. The program included works by Verdi, Wagner, Schubert, Santoliquido, Fourdrain and three songs by Mr. Lora, written for and dedicated to Miss Weese.

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MELISSE BAYE

Dobrowen Leads Municipal Concert

San Francisco Symphony Is Heard to Advantage in Standard Program

SAN FRANCISCO, Dec. 5.—The San Francisco Symphony Orchestra was heard at its best under Issay Dobrowen's baton at the first Municipal Symphony concert on Nov. 26. The program contained Schubert's Unfinished and Dvorak's New World symphonies, with a vocal interlude supplied by Alice Gentle. Her offerings were Pace, Pace, mio Dio from *La Forza del Destino* and two Strauss lieder.

Something less than the best was achieved at the second regular symphony pair devoted to Jensen's Passacaglia, Strauss's *Don Juan* and Tchaikovsky's Fifth Symphony. Naoum Blinder's solo bits were of marked excellence. Mr. Dobrowen worked hard, but the orchestra was ragged. The audience was tolerant, and the players gave the conductor a farewell *tusch*.

Mr. and Mrs. Dobrowen left for New York on Nov. 20. Mr. Dobrowen's guest appearances with the New York Philharmonic-Symphony and Philadelphia orchestras and his consequent absence from the San Francisco Symphony resulted from the economy budget and the uncertainty with which the Musical Association faced the current season. According to the conductor's parting statement, his acceptance of the eastern engagement was heartily urged by the local management, as it was much to its financial advantage to have him do so. Our ten-week season may be augmented by an additional fortnight, in which case Mr. Dobrowen will return to conduct the concluding concerts.

Diversified Programs

The San Francisco Musical Club Choral presented a scene from *The Flying Dutchman* in English under the baton of Alfred Hurtgen. Elsa Behlow Trautner was the Senta, Mrs. J. O. Ernsberger the Mary, and Ben Klassen the Eric.

A unique combination of dance, poetry and music was contributed to the same program by Virginia Russ. The number of conspicuous originality was *The Bells*, a terpsichorean interpretation of Poe's verse to an accompaniment of the text read by Pauline Stuart and music written by Doris Lee. Mary Charlotte Stuart, Carma White, Louise Hildebrand, and Merle Marsden portrayed the silver, gold, brazen and iron bells, respectively. Beatrice Anthony was at the piano.

Margaret Fish, pianist; Mildred Johnson McClure, violinist, and Doris Finer, cellist, comprised an instrumental trio which also contributed to this program.

Adele Marcus gave the first concert in the Auditorium of the new Veterans' Building, companion edifice to the War Memorial Opera House, and demonstrated her fine pianistic art in a program ranging from Bach to Stravinsky and Scriabin. She was presented by the NBC Artists Service.

Another pianist, Lois Cassil Evans, was introduced by Malen Burnett to a Fairmont Hotel audience in music by Bach, Beethoven, Liszt, Chopin, Ravel and Niemann—also revealing virtuoso technique that is well balanced by understanding.

A Civic Light Opera Guild estab-

lished by Ralph Pincus, manager of the Columbia Theatre, has presented *The Merry Widow* under the baton of Karl Hajos, formerly of the Schubert organization. The operetta, somewhat modernized, has had Ruth Gillette and Alex Callam in the leads and Roland Woodruff as Nisch.

Vicente Escudero was seen on Nov. 20 when Peter D. Conley began his artists' series with the celebrated dancer. A brilliant audience filled the Opera House.

Newspaper Sponsors Concerts

Because the Opera House belongs to the municipality and only the wealthy (and but a fraction of those) could hope to see the building during the opera season, the San Francisco News made a plea for an open house immediately after the series. It has been promised, but the nearest thing yet realized was the K. of C. venture and that of the San Francisco Chronicle, which gave four popular concerts featuring Cyrus Trobbs's Orchestra and the Olympic Club Glee Club conducted by Henry L. Perry. Sascha Wolas, violinist, was soloist on each of the programs—playing Saint-Saëns's *Rondo Capriccioso* on Sunday afternoon and evening, Nov. 6, Lalo's *Symphonie Espagnole* on Monday and the *Goldmark Concerto* at the final concert on Tuesday night, Nov. 8. Although comparatively light in character, the programs were of distinct musical merit, containing such names as Sibelius, Strauss, Rimsky-Korsakoff, Tchaikovsky and Elgar.

Other Recital Events

Marie von Sabern, assisted by the Pasmore Trio, gave a recent well-attended dance concert in the Travers Theatre.

Livia Marracci, a young soprano of marked gifts who made her debut last April with the Pacific Opera Company and was an October recitalist, was the artist at a benefit tea given by friends to attain money to send her to Italy for further training.

Audrie Ford, English violinist of sound musical gifts, was welcomed in recital at the home of the British Consul and Mrs. Charlton. Margo Hughes was her excellent accompanist.

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COLORATURA SOPRANO

Passed Away



Anton Van Rooy

News was received last week in New York of the recent death in Munich of Anton Van Rooy, a prominent Wagnerian baritone of thirty years ago, and a member of the Metropolitan from 1898 to 1908.

Mr. Van Rooy was born in Rotterdam, Jan. 12, 1870. He sang as treble soloist in church, and after maturity his voice developed into such a promising baritone that he abandoned a business career and studied with Stockhausen in Frankfort. Frau Prof. Thode, daughter of Cosima Wagner, heard him sing Wotan's Farewell at a concert and wrote so enthusiastically of his performance to her mother that he was engaged for the Bayreuth Festival of 1897, where he sang the three Wotans with great success. The following winter he appeared in leading roles at the Berlin Opera. In May, 1898, he made his debut at Covent Garden as Wotan in *Die Walküre*.

On Dec. 14 of the same year Mr. Van Rooy made his first American appearance in the same role, and during his subsequent years here was identified with all the leading baritone parts in Wagner operas, as well as with several French and Italian roles. He was the Amfortas in the first production of *Parsifal* given outside of Bayreuth, at the Metropolitan on Dec. 24, 1903, which caused his being barred from Bayreuth, though he was subsequently permitted to appear there again. He was also the Jokanaan of the single performance of Strauss's *Salomé* at the Metropolitan on Jan. 22, 1907.

After leaving the Metropolitan, Mr. Van Rooy was a member of the Frankfort Opera. He also obtained wide recognition as a lieder singer and in oratorio.

Percy Pitt

LONDON, Dec. 1.—Percy Pitt, conductor, composer and first musical director of the British Broadcasting Company, died here on Nov. 23.

Mr. Pitt was born in London, Jan. 4, 1870. He was destined for a business career and at the age of twelve was sent to Paris to study French for commercial reasons. While there, he had lessons on the piano, and in 1885 went to Germany. In the latter country he met Count Paul Waldersee, who encouraged him to study piano. Mr. Pitt's parents then sent him to the Leipzig Conservatory, where he studied with Reinecke and Jadassohn, and later to Munich, where he was a pupil of Rheinberger.

In 1893, he returned to England and became chorister for the Mottl concerts and organist at Queen's Hall. In 1902 he was made repetiteur at Covent Garden, in 1906, assistant conductor and on the resignation of André Messager in 1907, principal conductor, holding the position for twenty-four years. From 1915 to 1918 he conducted the Beecham Opera Com-

pany and in 1924 was made artistic director of the British Broadcasting Company, but resigned in 1929.

Mr. Pitt's compositions include a symphony, symphonic suites, incidental music for numerous plays, a clarinet concerto, songs and choral works.

John Prindle Scott

SYRACUSE, N. Y., Dec. 5.—John Prindle Scott, composer, died at the home of his sister Mrs. Henry R. Follett on Dec. 2.

Mr. Scott, who had been in delicate health for several years, was born in Norwich, N. Y., in 1877, and studied at the Oberlin Conservatory of Music. He received a prize from the University of Ohio for a college song and an award from the State of Nebraska for a musical setting of an ode. He was especially interested in community singing.

He composed many sacred solos that achieved wide popularity in addition to secular songs, ensemble works and piano pieces. Among his popular sacred songs are *Ride On!*, *A Voice in the Wilderness* and *Repent Ye!* and secular songs, *The Old Road*, *Green*, and *Holiday*.

Hermine d'Albert-Finck

BERLIN, Dec. 1.—Hermine d'Albert-Finck, soprano, who married the late Eugen d'Albert in 1895 and was divorced from him in 1911, died in this city on Nov. 7 of heart disease. She was fifty-nine years of age. Mme. d'Albert-Finck was at one time a leading singer of the Opera at Weimar, later becoming a member of the Royal Opera in Berlin, and also singing at Bayreuth. Her marriage to d'Albert followed his divorce from the late Teresa Carreno. Since her retirement from the stage, Mme. d'Albert-Finck had devoted herself to teaching. G. M. C.

Ugo Savolini

Ugo Savolini, first bassoonist of the Metropolitan Opera House Orchestra, was found dead from inhaling illuminating gas on Nov. 21, the day of the opera's opening for the season.

Mr. Savolini, who was born in Ravenna, Italy, in 1870, had become ill at a rehearsal at the opera house several weeks previously and his physician had advised his temporary retirement. His musical career began while serving in the Italian Army. He came to America in 1907 and was for a number of years a member of the New York Symphony Orchestra and of Sousa's Band. He joined the orchestra of the Metropolitan in 1921. His son, Richard Savolini, is first bassoonist of the Cincinnati Symphony Orchestra.

John W. Pommer, Jr.

PHILADELPHIA, Dec. 5.—John W. Pommer, Jr., organist and composer and head of the Pommer School of Music, died at his home in Germantown on Nov. 26, after a long illness.

Mr. Pommer whose musical education was received in the Berlin Hochschule für Musik and the Munich Conservatory, had been organist in prominent Philadelphia churches and synagogues. He was sixty-eight years old.

John Parham Werlein

NEW ORLEANS, Dec. 5.—John Parham Werlein, president of Philip Werlein, Ltd., one of the oldest music stores in the South, died on Nov. 22, following a long illness. Mr. Werlein was born in New Orleans on Nov. 11, 1890, and was educated at St. Paul's School, Concord, N. H., and at the University of Virginia. He had been connected with the firm since 1910.

Charles Mumford

NEWARK, N. J., Dec. 5.—Charles Mumford, a concert and lecture manager who retired twenty-five years ago, died on Nov. 22 as the result of a fractured hip.

Mr. Mumford was born in Brooklyn in 1840. Among the musicians who toured under his management were Emma Abbott, American operatic soprano, and Camilla Urso, violinist. He also managed tours for Henry Ward Beecher, Wilkie Collins, James Anthony Froude and other literary celebrities.



Agide Jacchia

SIENA, ITALY, Dec. 1.—Agide Jacchia, opera and concert conductor, and director of the Boston Conservatory of Music, died here on Nov. 29.

Agide Jacchia was born in Lugo, Italy, of Spanish descent, in 1875. He studied at the Parma Conservatory of Music and at the Rossini Conservatory in Pesaro. He had also been a pupil of Mascagni, who visited him the night before his death.

He made his debut as a conductor at Brescia in 1898, and first came to the United States in 1902, as assistant conductor of the Mascagni Opera Company. Returning to Italy, he held conductor posts in Milan, Leghorn and Siena. In 1907 Mr. Jacchia came back to the United States, touring with the Milan Opera Company. For three years he was conductor of the Montreal Opera Company, and for one season of the National Opera Company of Canada. The American premiere of *Oreifice's* opera entitled *Chopin* was given in Montreal under his baton. In 1914, he conducted the Century Opera Company in New York.

Mr. Jacchia led the Boston Symphony "pop" concerts from 1917 to 1926, and became director of the Boston Conservatory in 1920. He married Ester Ferrabini, operatic soprano, who survives him with their daughter Elsa. W. J. P.

René Lenormand

PARIS, Dec. 5.—René Lenormand, composer, died today in his eighty-seventh year.

René Lenormand was born at Elbeuf, France, on Aug. 6, 1846. He studied piano with his mother and wished to make music his career, but was forced by his father to go into business. His first efforts at composition attracted the attention of Berlioz, and in 1868 he went to Paris to study with Damcke, who was Berlioz's friend. Mr. Lenormand was particularly interested in chamber music and the lied. He founded, and was, until his death, president of *Le Lied en Tous Pays*, a society whose object is to promote interest in France in the songs of other nations, and vice versa. He was for many years correspondent of the *London Times*. His compositions include works in various forms, but it is upon his songs that his reputation principally rests.

Serge P. Korgueff

HANOVER, N. H., Dec. 5.—Serge P. Korgueff, former concertmaster of the Imperial Orchestra at Petrograd, and teacher of violin in the conservatory in that city for twenty-four years, died in the Dartmouth College Infirmary on Nov. 26.

Mr. Korgueff came to the United States after the Revolution of 1917, and besides teaching in New York had lectured on musical subjects at Dartmouth.

Edmund Kennedy

Edmund Kennedy, a member of the editorial staff of the *Musical Digest*, died suddenly in his home in New York on Nov. 27. He was born in England and was a nephew of the actor-playwright, Charles Rann Kennedy. His widow, Dorothy Fox Kennedy, a dancer, survives.

BORI IS APPLAUDED IN PORTLAND SERIES

Sunday Afternoon Community Concert Is Prominent Event—Clubs Appear

PORTLAND, ME., Dec. 5.—A chorus of 1,100 participated in the first Sunday afternoon community concert of the season in the City Hall Auditorium. Members of girls' glee clubs from the high schools were in the massed choir, which sang folk songs and national anthems, and the young singers were also heard in a Bach chorale, *Now Let Every Tongue Adore Thee*. Dr. Will C. Macfarlane's playing of his organ composition, *Resurgam*, which is the motto of the city, was enthusiastically received.

Lucrezia Bori gave the first program in the series of Community Concerts presented by the Portland Music Commission. The place was the City Hall Auditorium; the date Nov. 22. Frederick Bristol, pianist, and Dr. Macfarlane, organist, assisted, and the recital was one of rare charm.

The Portland Men's Singing Club, in which Cyrus H. K. Curtis is keenly interested, sang *The Lost Chord* in memory of the late Mrs. Curtis at its concert recently. The program was under the auspices of the Portland Music Commission. Alfred Brinkler led the club, Dr. Macfarlane was at the organ and Herbert S. Kennedy was heard as tenor soloist.

A MacDowell memorial program was given by the Portland Rossini Club on Dec. 1 in Frye Hall, with Mrs. Charles P. Carroll in charge. Louise H. Armstrong, vice-president, spoke on Memories of Edward MacDowell and the Peterboro Colony. Helen Ward, Florence Seaford, Mrs. Alfred Brinkler, Ocy Downs, Florence Coffey, France Woodbury, Yvonne Montpellier and Mary Goldman gave the musical part of the program. AROLYN WHITE JOHNSON

Robert Angelo Conterno

Robert Angelo Conterno, clarinetist, and son of the late Luciano Conterno, former leader of the United States Navy Band, died on Nov. 23 in his fifty-third year. Mr. Conterno's grandfather, Lieut. Giacomo Conterno, was bandmaster of Commodore Perry's fleet during the Asiatic expedition of 1852.

Mr. Conterno studied clarinet with his father. He played in the Navy Band, and also with Conterno's Band, headed by his father, which toured the country several decades ago.

Waino Kauppi

Waino Kauppi, solo cornetist for three years in the Edwin Franko Goldman Band, and more recently in various theatre orchestras, died recently in Morrisania Hospital of pneumonia following gas poisoning. Mr. Kauppi was a native of Finland and came to this country ten years ago.

Frank A. Warhurst

Frank A. Warhurst, who was organist and choirmaster of St. Thomas's Chapel, New York, for thirty years, until arthritis forced his retirement in 1917, died in St. John's Hospital, Brooklyn, on Nov. 28.

Mr. Warhurst was born in Covington, Ky., in 1860, and studied organ under his uncle, George Warhurst.

Hubert De Blanck

HAVANA, Dec. 5.—Hubert De Blanck, composer and teacher of music, died here on Nov. 28. Mr. De Blanck, who was born in Holland in 1856, formerly taught in New York. He founded the Cuban National Conservatory of Music in 1885, and was deported the following year for revolutionary activities, but returned later.

OPERA IS PRODUCED BY OMAHA SOCIETY

Beggar Student Outshines Previous Successes—Concerts Also Given

OMAHA, Dec. 5.—The production of Millöcker's *The Beggar Student* in the Brandeis Theatre on Nov. 19 by the Society of Grand Opera in English was an event of great local interest. Inspired by Thea Moeller-Herms, who directed the performance, the society has worked steadily for several years, and this presentation outshone previous achievements in elaborateness. Ernest Nordin, Sr., conducted, and the cast was made up of local singers. The chorus was largely composed of the choir of St. Francis Polish Church, led by Ben Vosik; members of the Omaha Symphony played in the orchestra, and pupils of Cora Quiek formed the ballet.

Oscar Lyders led the Midland College Oratorio Chorus, which appeared at the free concert given by the Society of Liberal Arts in Joslyn Memorial Auditorium on Nov. 20. The program also enlisted the services of Mary Martin, Fritz Krueger, Robert Speaker, Robert Strickland and Norman Goodbord. A recital by Paul Stoye, pianist and composer, was heard on Nov. 27.

The Sunday programs and daily noon recitals in Joslyn Memorial, given without admission fee, continue to draw large audiences.

Holding their second morning musicale at the home of Jessie Millard, the Friends of Music presented the Zabriskie String Quartet, the members of which are Louise Shadduck Zabriskie, Louise Schnauber Davis, Flora Shukert Summers and Bettie Zabriskie. Music by Mozart, Beethoven, Ravel and Mendelssohn was on their program.

Teachers Give Free Concert

The Omaha Music Teachers Association, with Frank Mach as president, recently gave a free concert in the Municipal Auditorium. Mr. Mach conducted the orchestra and Harold E. Dallinger the band. Choral units from South High School were led by Ruth E. Forbes, Alice Musselman and Mabel Shepherd. Blanche Erca, Virginia Elfrink, Dorothy Madden and Ada Polka appeared as soloists.

Another educational institution contributing to the fortnight's music was the Nebraska School for the Deaf, which gave *The Song of Hiawatha*.

An impressive song recital by Kathryn Meisle was the opening event of the Tuesday Musical Club's season. Edwin McArthur accompanied.

Compositions by Hazel Gertrude Kinsella, correspondent in Lincoln for MUSICAL AMERICA, and Howard I. Kirkpatrick were heard recently, enlisting the services of Louise Shadduck Zabriskie, Sylvia Cole Diers, Mary Polk Shockley, Altinas Tullis, Reuben Walt, Ed Boehmer, Henry Cox, James Peterson, Will Hetherington and Kenneth Loder. The composers were at the piano.

An interesting program of native music was given by the Absarokee Concert Group from the Crow Indian Agency, accompanied by Constance Beecher. In the group are Princess Absarokee and Chief Arrow Rock, who wore attractive traditional garb. The Princess has a fresh, young voice, and is evidently a serious student. Both displayed considerable versatility. The

University Music Executives Meet



Educators Who Discussed Vital Topics at the University of Missouri. Lower Row, from the Left: Dr. Donald M. Swarthout, Dr. James T. Quarles and Dr. Charles B. Mills. Upper Row, from the Left: Dr. W. R. Merrill, Prof. W. R. Colton, Dr. Philip Greeley Clapp and Dr. Earl V. Moore

COLUMBIA, MO., Dec. 5.—The Association of Music Executives in State Universities held its annual meeting at the University of Missouri on Nov. 10, 11 and 12. Dr. Charles B. Mills, director of the School of Music of the University of Wisconsin, was elected to the presidency. Frederick Holmberg, dean of the College of Fine Arts of the University of Oklahoma, was chosen secretary.

Among those in attendance were: Dr. James T. Quarles, dean of the College of Fine Arts, University of Missouri; Dr. Donald M. Swarthout, dean of the College of Fine Arts, University of Kansas; Dr. Earl V. Moore, director of the School of Music, University of Michigan; Prof. W. R. Coulton, dean of the College of Fine Arts, University of South Dakota; Dr. Philip Greeley Clapp, head of the department of music, University of Iowa,

group was presented by Elsie Allen Thomas of Lincoln.

A recent Sunday afternoon concert was given by Martin Bush, organist, assisted by Mabel Allen Smails, soprano.

Aid Community Chest Rally

The same afternoon an audience of 6,000 assembled in the City Auditorium for a community chest rally, when the Omaha Symphony Orchestra played under the baton of Ernest Nordin. N. J. Logan led a community chorus of some 1,000 voices, and the audience sang under the leadership of Fritz Al Carlson. A back-stage visitor, here for a few days to say "Hello!" to Omaha friends, was Joseph Littau.

Since the passing of "Papa" Reese, the direction of the Omaha Musik-Verein, now in its forty-seventh year, has devolved upon Stanley Jan Leovský, who successfully conducted a choral concert including some of the best of "Papa" Reese's works. Carl Goe, baritone, appeared as soloist, and the conductor played a piano solo.

Omaha has had a revival of everybody's favorite, *The Merry Widow*. Staged under the supervision of Donald Brian, the production scintillated, as of yore. Solo and ensemble singing was of a high order, the stage pictures were pleasing and there was hilarious fun. Notable was the singing of Ruth Alt-

and Dr. B. W. Merrill, dean of the College of Fine Arts, University of Indiana.

Sessions were held in the Missouri State Teachers Association Building, the address of welcome being given by President Walter Williams. Dr. Quarles entertained the executives at dinner in his home, and a dinner was given by the music faculty at the Country Club.

Take Up Leading Questions

Leading topics included present day economic conditions in their relation to music education, credits for music courses in state universities, graduate study in music, doctors' and masters' degrees, public school music and teaching, choruses and orchestras in high schools, the over-production of professional musicians, and what North Carolina is doing to encourage American composition.

man and of Virginia O'Brien. A local orchestra (from our symphony) was used, under the leadership of Max Hirschfeld of the company.

EDITH LOUISE WAGONER

Dr. E. H. Fellowes Lectures on The English Madrigal

As the fifth program of the series, Music Through the Ages, Dr. E. H. Fellowes lectured on The English Madrigal at the Barbizon Plaza on the evening of Nov. 23.

Using phonographic records made by the St. George's Singers under his direction and by the English Singers, Dr. Fellowes gave an illuminating talk on the origin of the madrigal, and the etymology of the title, long wrapped in obscurity. His explanations between the playing of the recordings were entertaining and instructive. H.

American Matthay Association to Meet

The American Matthay Association will hold its annual meeting on Dec. 27 and 28 in the New York studio of its president, Richard McClanahan. The program will include a piano recital by Julian de Gray, winner of the Chappell Gold Medal of the Matthay School in London; a teaching symposium led by Mae McKenzie of Pittsburgh, and a song recital by Phyllis Cook.

PROVIDENCE FORCES INTRODUCE NOVELTY

Resident Composer Is Honored on First Symphonic List of Series

PROVIDENCE, Nov. 20.—The Providence Symphony Orchestra, Wassili Leps, conductor, presented its first concert of the season in Infantry Hall on Sunday afternoon, Nov. 13. The organization, now in its second season under the present leadership, gave continued evidence of excellent training.

A novelty was the first performance of a descriptive piece entitled *Arabs*, a Symphonic Illustration, by Hugh MacColl, a resident of Providence. Edwin Stuntzner, cellist, appeared as soloist in Bruch's *Koi*. Nidrei, the orchestra furnishing the accompaniment. Other numbers were Dvorak's *New World Symphony*, Ravel's *Bolero*, and Tchaikovsky's *Nutcracker Suite*.

Schipa In Recital

Tito Schipa attracted a large and brilliant audience to Loew's State Theatre on Nov. 15 for the opening event in the Community Concert Association Series. Singing with the utmost ease and musicianship, Mr. Schipa presented music by Gluck, Handel, Scarlatti, Rimsky-Korsakoff, Schubert, Massenet, Mozart and Verdi. The accompanist was Frederico Longas, who also played solos, including his own *Jota*.

Fritz Kreisler returned for a recital in Infantry Hall on Nov. 6. With Carl Lamson at the piano, he played works by Beethoven, Mozart and other composers.

Organist Gives Memory Day Recital

Fernando Germani, organist, gave the annual Edgar John Lownes Memory Day recital in Sayles Hall, Brown University, on Nov. 11. Compositions by Handel, Bach, Peerson, Franck, Bossi and Liszt were played in a masterly fashion.

Activities of the Federal Hill House School of Music were fittingly begun on Nov. 9, when a concert by faculty members was given. Those who took part were Mme. Avis Bliven Charbonnel, Beatrice Ward, Lydia Bell, May Atwood Anderson, Elizabeth Higgins and Marjorie Morgan, pianists; Gertrude McGowan, soprano; Helen Keenan and Jan Stocklinski, violinists, and Louise Waterman, cellist.

Concert for Endowment Fund

Sponsored by the Chaminade Club, a concert for the benefit of the endowment fund was given in Churchill House on Nov. 10. Dorothy Sperry and Elizabeth Higgins played Mozart's Sonata for two pianos in F Major. Amy Ward Durfee, contralto, accompanied at the piano by Arthur Hitchcock, sang songs by Carpenter, Debussy, Marx and Brahms. Rubinstein's *Sphärenmusik* for four violins was played by Helen Keenan, Ruth Moulton, Grace Hey and Carl Roun; and an ensemble led by Julia Gould sang folk songs and works by Mozart, Chaminade and Grieg.

The Chopin Club met in the Plantations Auditorium on the morning of Nov. 10. A varied program was presented by Agnes Burke, contralto; Ahla Sparrell, violinist; Angelica Bacon, soprano; and Christine Gladhill and Lydia Bell, pianists.

ARLAN R. COOLIDGE